







ARTHVR BYNE MILDRED STAPLEY

Corresponding Members of The Hispanic Society of America

authors of
SPANISH INTERIORS
AND FVRNITVRE
SPANISH GARDENS
AND PATIOS
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INTRODUCTION



BOOK on "Spanish country houses" has been suggested to the authors as a useful contribution to the architect's library. The title is an attractive one, but in the case of Spain would be some-

what of a misnomer, for it implies that organized, ample, enticing country life which is a recognized thing in other countries. As such, country life hardly exists in Spain. The land is still very medieval, and now as always vast areas have but few rural houses, while crowded little towns hover under the shadow of the seignorial castle or the cathedral, and in many cases still retain their defensive walls. There is nevertheless an interesting variety of small rural dwellings in the provinces, devoid of gardens or land-scape treatment, but picturesque in composition and with much interesting detail. It is these that have been collected for the present work. With them are included minor town dwellings which do not differ essentially from the rural type.

In a land where several languages are spoken, where the extremes of climate are encountered, and where the building material at hand varies accordingly, it is only natural that there should be architectural dissimilarity. The Basques, living in the forest-clad hills of the north, had plenty of wood and built half-timber houses; the Castilians on their mountain-bound plain had granite and lived in stone dwellings; the Aragonese were deprived of stone but had excellent clay, and in addition harbored a large artizan class of Moors who built for them in brick; the Catalan had stone and used stucco as well; and the Andalusian, like the North African Moors, built in rubble and adobe covered over with stucco. The result is a collection of regional types each with its own special interest and suggestion.

Needless to say it is not the general plan and distribution of the Spanish house that would most interest us of to-day, for plan must always keep pace with the modern developments and exigencies of each country; nevertheless a few plans have been included to give an idea of the layout as dictated by climatic conditions. From this point of view the Spanish plan is excellent; the Andalusian house is based

on the patio system, the aim of which was to draw the freshness of the garden into the very house itself. In the bleak north the elements are entirely shut out and the fireplace is the center of family life. But aside from these local features Spanish planning is very deficient both ethically and practically.

The exterior, on the other hand, is full of charm as an architect understands the word—unsophisticated and executed in the simple materials at hand; furthermore, the composition, the decoration, and the construction are very distinctive.

Spanish friends conversant with modern American domestic work in California and Florida have remarked that nothing quite so intensely Spanish can be found in the mother country. This is true. Spanish dwellings are reserved in character like their occupants; those of the New World, expansive. True, Spain has known certain architectural effervescences—the decadence of Gothic, the ornateness of Plateresque, the voluptuousness of Baroque. But these levities have had but little effect on the Spanish house; the Andalusian cortijo has remained the same simple, whitewashed structure since the missionaries carried the type to America; the Catalan farmhouse has remained tenaciously Gothic for centuries; and the Mudejar house (mixed Moorish and Christian), perhaps the most distinctive of all, has changed little since the Moors were expelled. In short the Spaniard in his house and his manner of living is a cautious traditionalist. To him, changes of style were purely political and concerned public buildings.

In contrast to the Spanish palace, which has been pur-

posely omitted here, the Spanish house is always unpretentious. Precisely because it is so simple, to adapt it to the needs of the twentieth century requires subtlety; moreover viewed from a practical standpoint, a style that minimizes the use of expensive materials and makes but limited demands on expert handicraft is worth consideration in a country where material is costly and where good craftsmanship is not yet an age-old tradition.



A , MAJORCAN , KEYPLATE



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PROVINCIAL HOUSES IN SPAIN

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ANDALUSIA



NDALUSIA, including Cordova, Seville, and the later Moorish kingdoms of Granada and Murcia, occupies the southernmost province of Spain. The principal art centers were Cordova.

Seville, and Granada. In climate and vegetation Andalusia even outdoes North Africa itself; the calcined rocks and Moorish villages that cling to them along the Mediterranean littoral of Spain find no counterpart along the African coast, which is fairly moist and verdant by comparison.

To the popular notion Andalusia is all Spain and Andalusian architecture is Spanish architecture. This widespread misapprehension is due to the fact that it was the picturesque semi-Moorish stucco buildings of Andalusia which were carried to the New World and later accepted throughout both Americas as the one typical style of the mother country. That the lands discovered and settled by the Spaniards in the New World bore an extraordinary resemblance to the Andalusia whence they had all sailed is well known; naturally, the architecture they planted there was singularly appropriate to its new setting. Nevertheless to the rest of Spain, Andalusian architecture is exotic.

To illustrate the Andalusian house we have drawn partly from the country and partly from the towns. The agrarian question being in about the same status as it was in feudal times one cannot expect to find the innumerable individual farm-houses such as dot the landscape north of the Pyrenees, for these express the fact that the land was long ago broken up into small holdings. In Andalusia several isolated groups of buildings are found on one vast estate. These farm units and the buildings they comprise are known in Andalusia as cortijos. The great difficulty confronting the investigator of cortijos is that of finding them (for which reason they have received but little publicity). The estates are often vast and the roads bad; furthermore the countryside is deserted and one must be escorted. Where roads permit, the motor makes them more accessible but many lie far off from the beaten track and can be reached on horse

As a rule the cortijo does not include a residence for the master; the majority are strictly utilitarian. Often the buildings are on an enormous scale, like a little town around several vast patios, and the group completely walled in. They embrace the quarters of the overseer and his subordinates, dormitories and mess rooms for as many as five hundred hands, repair shops and forgeries, stables, granaries for wheat, and great vaulted cellars for olive oil and wine pressing. The mechanism for crushing olives is most

primitive and picturesque. It consists of tremendous levers of stout oak timbers on which are crowded from twenty to thirty men; additional pressure is brought to bear by gigantic turn-screws which are cut from Spanish walnut and which loom lofty in the dim interior. The whole apparatus resembles nothing so much as the medieval machinery employed in reducing fortifications as depicted by Viollet-le-Duc. In grouping these various units of the cortijo around a large uncovered space it is evident that the old Roman plan for granaries and storehouses was adhered to.

In some instances, as at La Torre Nueva, near Alcalá de Guadaira, a cortijo may include the owner's residence, in which case there are certain indulgences; colored tiles are employed on a more extensive scale, not only as wall panels, benches and door-hoods, but also on the very roofs. Lower story windows are enhanced with graceful wrought iron rejas, those above with balconies laden with potted flowers, and the azotea, or flat roof portion where the cool of the evening is enjoyed is likewise made attractive. Grass mats nearly an inch thick are hung at the doors and windows to interrupt the fiery sun. The vegetation, limited because of the lack of water, is close-clipped and smart. The roads and court are freshly strewn with yellow gravel every day. In connection with La Torre Nueva is a chicken-run (of prize stock) decorated in black and white glazed tiles, with water-fonts of green and yellow, all very gay under the brilliant Andalusian sun.

The stucco cortijo is the prototype for the Mexican hacienda and the adobe ranch-house of the American southwest. Its materials are the simplest; stone is rarely seen and never carved. Walls are of either rubble or adobe covered with stucco. The whitewasher spares nothing. Here and there colored tiles may appear (one wonders how they escaped him) or an occasional band of Pompeiian red or ultramarine blue kalsomine. The buildings are long and low, covered with tawny-colored tile roofs, and frequently surrounded by interminable white walls, unfeatured except for a semi-fortified entrance or two—living in the country in Spain was always considered hazardous.

Of the strictly utilitarian type the principal cortijos are: the half-dozen groups on the estate of the Marques de Casa Luenga, in the vicinity of Seville; Cortijo de Guzman, at Rinconada, near Seville; La Soledad near Seville; Cortijo de la Reina, on the outskirts of Cordova; and la Bodega de El Carmen, near Cordova. Of the cortijo with master's quarters the best example is La Torre Nueva, already mentioned belonging to the Marques of the same name.

The Andalusian town house is also a consistently stucco

type. Naturally more architectonic than the rural dwelling it is featured with stone or marble portals of Renaissance character, molded cornices, a greater amount of polychrome detail; furthermore it boasts certain refinements of plan which were entirely overlooked in the country places. Occasional stone-built exceptions exist, such as the Casa Castril, Granada, and various Renaissance houses in Seville, purposely not illustrated. This break in the tradition is easily explained: Christian Granada profited by the Confiscation of Moorish wealth, and Seville by the Conquest of Mexico and Peru; the newly rich of that day became dissatisfied with the old manner of building. To help Granadinos spend their money, Diego de Siloe, of Burgos, was employed. Diego was a gifted ornamentalist but also a high class commercial architect bound to attract a large following. He died, "very rich, owning houses, slaves, jewels, silver, and precious stones."

The traditional Andalusian town house may be best studied in the Casa de las Dueñas, Casa de Pilatos, and Casa de Altamira, all in Seville; in and around Cordova we have the Casa del Marques de Viana. Casa del Marques del Mérito, and Las Ermitas; while Granada offers the Casa Chapiz and various other Mudejar houses in the Albaicin district; at Ecija is the interesting Casa del Marques de Peñaflor. This is of course but a very partial list. Many other examples not illustrated exist in Cadiz, Jerez, Zafra, etc., but are in the main a repetition of the details seen in the above.

These examples conform more or less to a type covered by the term Andalusian, yet they present certain local characteristics. Sevillians, for example, had great commerce with Genoa and imported complete portals, windows, columns, etc., from Italian marble merchants. These motifs were often combined with Moorish elements with extraordinary facility. In general there is an air of grace and lightness in Sevillian detail; elso an almost insatiable liking for polychrome tiles. These were employed principally for floors and wainscots, but entire walls, and sometimes even ceiling panels, are encountered.

In the case of Granada its long-delayed Christian conquest (not until 1492) resulted in its being more tenaciously Moorish. The Christians shared the Moorish liking for carved wooden detail; or more accurately speaking, made prompt use of the conquered Artizen class. Their patios are framed in wood, with light chamfered posts supporting carved zapatas or double corbels also of wood. The diminutive rafter-ends of Eastern profile were exquisitely carved. One has the feeling of greater intimacy in these wooden Granadine patios than in the marble and tile of Seville.

The Cordovese proudly inform one that the houses of Cordova adhere closest to the genuine Andalusian tradition. By this is meant that the town houses are less urban than those of Seville and Granada. Little or no stone work is employed and the use of glazed tiles is minimized. The one material is stucco; and in no district of Andalusia is the application of color (in kalsomine) so general. The three prevailing colors are Pompeiian red, ultra-marine blue, and yellow ochre. The last mentioned is employed as a sort of dado, probably because mud and dust were less visible on it; the red is found mostly in band courses, and the blue in ornamental features like vases, urns, pinnacles, etc. It is quite probable that this frugality of material was dictated by the general poverty of the district-in other words a virtue of necessity -which often, as in this instance, turns out satisfactory

In this brief résumé it will be seen that Andalusian architecture is primarily simple; in fact that is its whole charm. Great principles are not involved nor is the craftsmanship extraordinary. But being an art of the people it is not easy to recreate. Andalusian builders instinctively understood good proportion. They grasped the artistic value of roofs, and as their buildings were low, this was important. Limited to simple materials for the ensemble, they lavished affection on a wrought iron grille, a panel of polychrome tiles, or a door of intricate cabinet work. No one understood better than they how to employ these accessories. There is much to commend in this simple style and much to learn from it.





CORTIJO (FARM-BUILDINGS) \star ON \star THE \star ESTATE \star OF \star THE \star MARQUES \star DE \star CASA \star LUENGA, \star NEAR \star SEVILLE The Andalusian cortijo preserves the best tradition of rural Architecture in Southern Spain



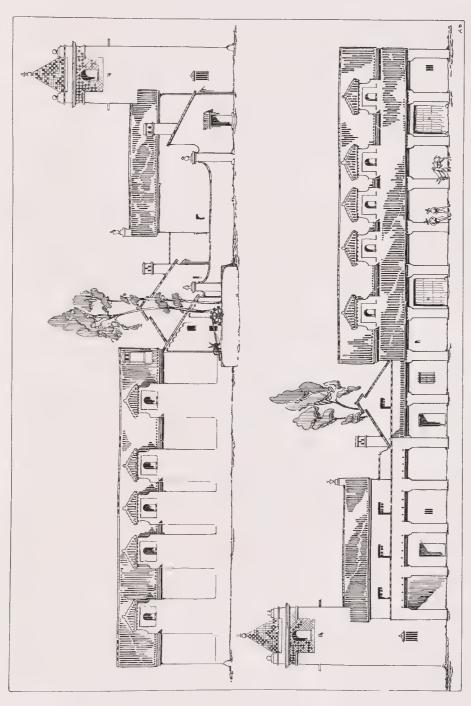
CORTIJO τ OF τ THE τ MARQUES τ DE τ CASA τ LUENGA, τ NEAR τ SEVILLE. The main buildings are generally the granaries and depositories for oil



CORTIJO \prime OF \prime THE \prime MARQUES \prime DE \prime CASA \prime LUENGA, \prime NEAR \prime SEVILLE The group is often featured with a tower from which the overseer watches the harvesting



CORTIJO , OF , THE , MARQUES , DE , CASA , LUENGA, , NEAR , SEVILLE Heat and light being intense, fenestration is minimized



CORTIJO \circ OF \prime THE \prime MARQUES \prime DC \prime CASA \prime LUENGA, \prime NEAR \prime SEVILLE. The roof line is always varied according to the nature of the structure covered

Plate 6



 $\label{eq:cortijo} {\tt CORTIJO} \, {\tt FoFTHE} \, {\tt FMARQUES} \, {\tt FDE} \, {\tt FCASA} \, {\tt FLUENGA}, \, {\tt FNEAR} \, {\tt FSEVILLE} \\ {\tt Each cortijo} \, {\tt is a distinct unit or farm and is lived in by the overseer and his family} \,$



 $\label{eq:cortijo} {\tt CORTIJO: OF: THE: MARQUES: DE: CASA: LUENGA, NEAR: SEVILLE} \\ {\tt The architecture: is very simple and depends on humble material for its adornment} \\$



CORTIJO • OF • THE • VIARQLES • DE • CASA • LUENGA, • NEAR • SLVILLE The whitewash brush unifies all but the tawny-colored roofs



CORTIJO OF · THE · MARQUES · DE · CASA · LUENCA, · NEAR · SEVILLE
An important cortijo consists of many buildings for storage and repair, the group being walled in
like a small town



CORTIJO \prime OF \prime THE \prime MARQUES \prime DE \prime CASA \prime LUENGA, \prime NEAR \prime SEVILLE The interior of the cortijo is very simple and equipped with only the bare necessities for housekeeping

PLATE 10



 $\label{eq:cortification} CORTIJO \cdot OF \cdot THE \cdot MARQUES \cdot DE \cdot CASA \cdot LUENGA, \cdot NEAR \cdot SEVILLE$ The life of the occupants is frugal and the kitchen appointments few, part of the cooking being done outdoors

Plate 11



 $\label{eq:cortijo} \mbox{CORTIJO $$^{\circ}$OF $$^{\circ}$ THE $$^{\circ}$ MARQUES $$^{\circ}$ DE $$^{\circ}$ TORRE $$^{\circ}$ NUEVA, $$^{\circ}$ NEAR $$^{\circ}$ ALCALÂ $$^{\circ}$ DE $$^{\circ}$ GUADAIRA, $$^{\circ}$ PROVINCE $$^{\circ}$ OF $$^{\circ}$ SEVILLE Principal entrance to the enclosure; the ubiquitous white is relieved by bands of Pompeian red$



CORITJO OF THE MARQUES DE TORRE NUEVA, NEAR ALCALÁ DE GUADAIRA, PROVINCE OF SEVILLE In this instance the cortijo includes a substantial residence for the master—an excellent example of seventeenth century rural architecture



CORTIJO - OF - THE - MARQUES - DE - TORRE - NUEVA, - NEAR - ALCALÂ - DE - GUADAIRA, - PROVINCE - OF - SEVILLE
The plan harks back to the system of defense courts and strong portals



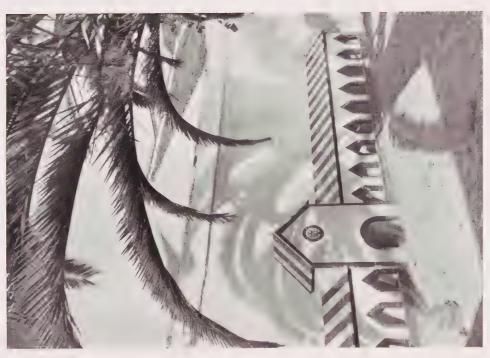
 $\label{eq:cortijo} \begin{tabular}{l} CORTIJO *OF * THE * MARQUES * DE * TORRE * NUEVA, * NEAR * ALCALÁ * DE * GUADAIRA, * PROVINCE * OF * SEVILLE \\ & Entrance to the house proper; whitened walls featured by colored tiles, lanterns, and rejas \\ \end{tabular}$



CORTIJO • OF • THE • MARQUES • DE • TORRE • NUEVA, • NEAR • ALCALÁ • DE • GUADAIRA, • PROVINCE • OF • SEVILLE Inner patio of the master's house; yellow gravel is laid fresh every day



CORTIJO • OF • THE • NIARQUES • DE • TORRE • NUEA A • NIEAR • ALCALÂ
DE • GUADAIRA, • PROVINCE • OF • SEVILLE
A garden portal remaniscent of Nooush; the doors are parated green



CORTIJO OF 'THE' MARQUES' DE' TORRE' NUEVA, 'NEAR' ALCALÂ
DE' GUADAIRA, 'PROVINCE' OF' SEVILLE
A chicken-run with roofs of black and white glazed titles



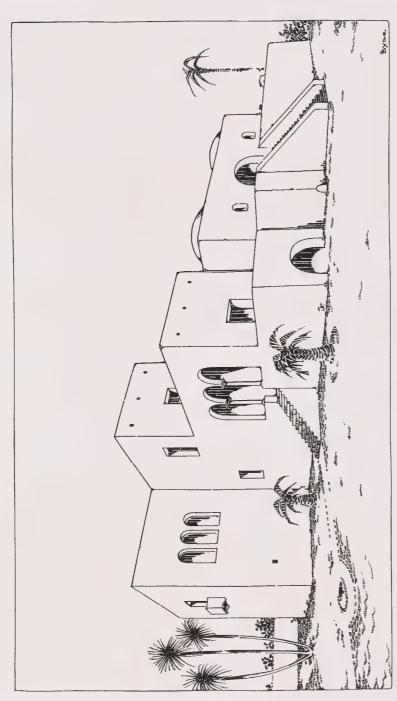
 $\label{eq:cortijo} {\tt CORTIJO:OF:THE:MARQUES:DE:TORRE:NUEVA,*NEAR:ALCAL\^A:DE:GUADAIRA,*PROVINCE:OF:SEVILLE \\ A service portal framed with black tiles; hood of green and white tiles }$

Plate 18





LA * SOLEDAD, *A * CORTIJO * IN * THE * PROVINCE * OF * SEVILLE The seventeenth and eighteenth century cortijos are always based on a scheme of large patios and corrals surrounded by farm buildings and stables



A τ TYPICAL τ MOORISH τ HOUSE τ AT τ ARIANA The total absence of a visible roof differentiates this from the Andalusian derivative



LAS , ERMITAS, , A , SEVENTEENTH-CENTURY , MONASTERY , IN , THE , SIERRA , DE , CORDOVA The complete isolation of each monk's house permitted the usual domestic treatment

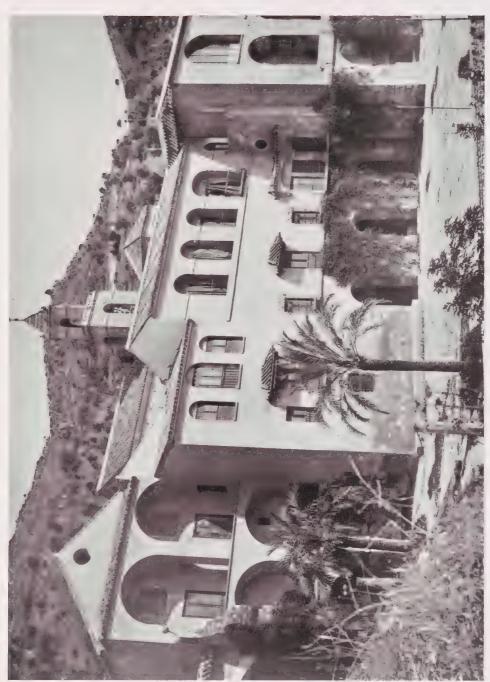
Plate 21



LAS , ERMITAS, , SIERRA , DE , CORDOVA
The Prior's house built around the traditional patio



 $LAS \land ERMITAS, \land SIERRA \land DE \land CORDOVA$ The entrance lodge — Nothing is more typical of Anoalusian architecture than the long expanses of white walls



CASA · DE · CANIPO · OF · THE · MARQUESES DEL · MERITO, · SIERRA · DL · CORDOVA A sixteenth century monastery which has been successfully transformed into a modern country home

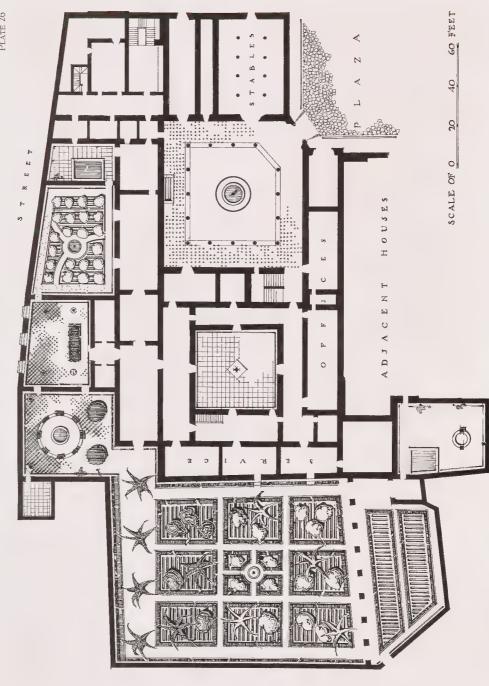


CASA - DE - CAMPO - OF - THE - MARQUESES - DEL - MERITO, - SIERRA - DE - CORDOVA

The arcaded facade creates cooling shadows and pleasant promenades



 ${\it CASA \cdot DE \cdot CAMPO \cdot OF \cdot THE \cdot MARQUESES \cdot DEL \cdot MERITO, \cdot SIERRA \cdot DE \cdot CORDOVA}$ Built on a steep hillside, buttressing and arcading were a structural necessity



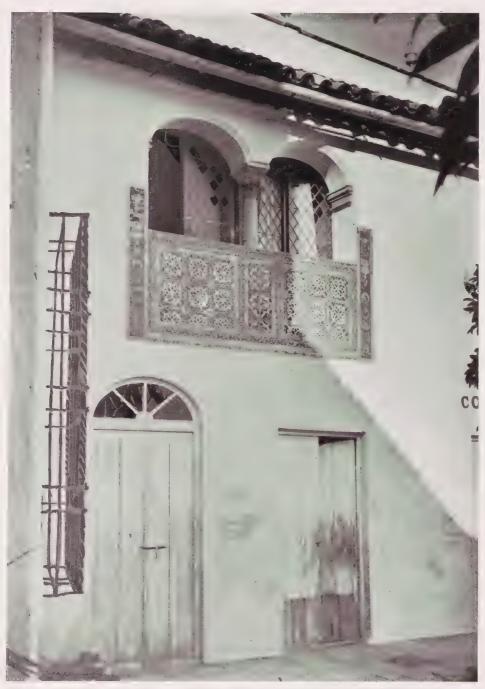
PLAN, OF, THE, HOUSE, OF, THE, MARQUES, DE, VIANA, CORDOVA An important Andalusian house comprises almost as many patios as rooms



 $SIXTEENTH *, CENTURY *, HOUSE *, OF *, THE *, MARQUES *, DE *, VIANA, *, CORDOVA\\ Entrance patio; pavement of black and white river pebbles, columns tinted with other kalsomine, walls whitewashed$



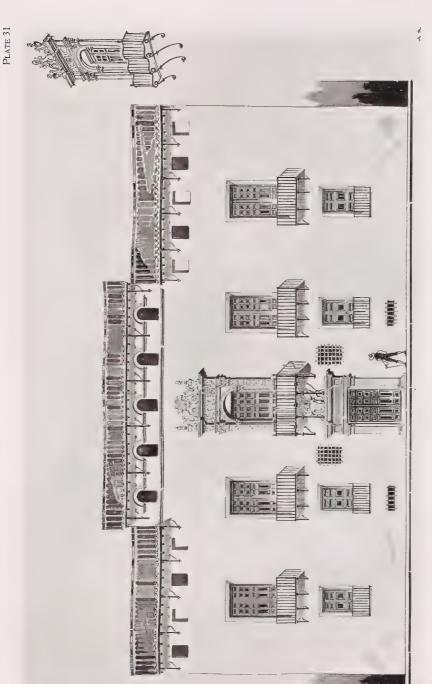
 $\label{eq:start} STAIR-LANDING \cdot IN \cdot A \cdot SEVENTEENTH \cdot CENTURY \cdot HOUSE, \cdot CORDOVA$ The oak newel-posts and railing are bleached by constant rubbing with sand



PATIO , SEVENTEENTH , CENTURY , HOUSE, , CORDOVA The tile panel of the loggia windows is carried out in brilliant blue and yellow



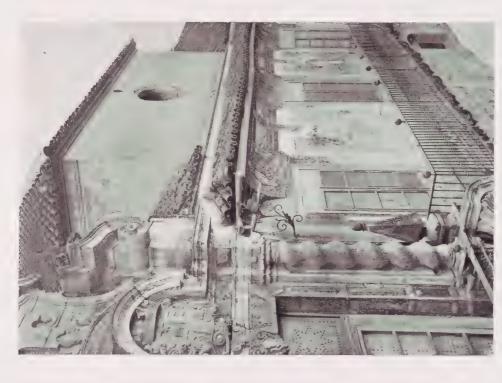
A \star SEVENTEENTH \star CENTURY \star PALACE. \star CORDOVA Many of the once magnificent palaces of Cordova are now rented out as tenements and ill treated accordingly



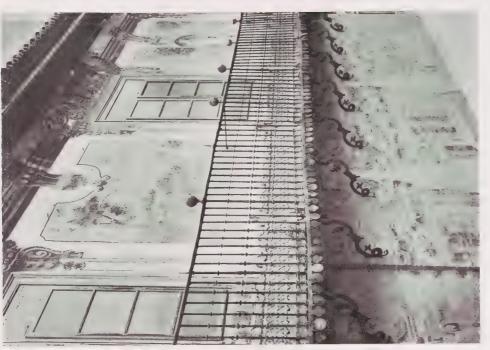
FACADE \prime IN \prime THE \prime CALLE \prime DE \prime LA \prime TRAPERIA, \prime MURCIA A rich Plateresque window in an otherwise plan facade imparts an air of importance



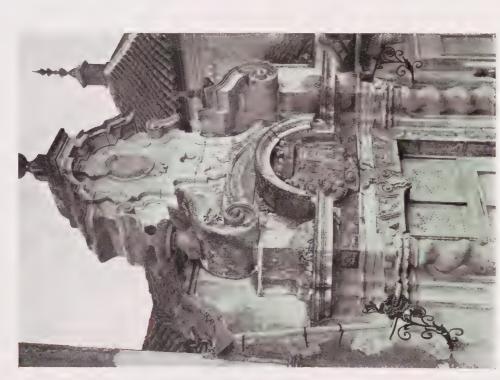
FACADE * IN * THE * CALLE * DE * LA * TRAPERIA, * MURCIA Detail of Plateresque window shown in the preceding plate



HOUSE , OF , THE , MARQUES , DE , PEÑAFLOR, , ECIJA, , PROVINCE , OF SEVILLE. The central motif embracing the entrance is a piece of rich seventeenth century Andalusian Baroque



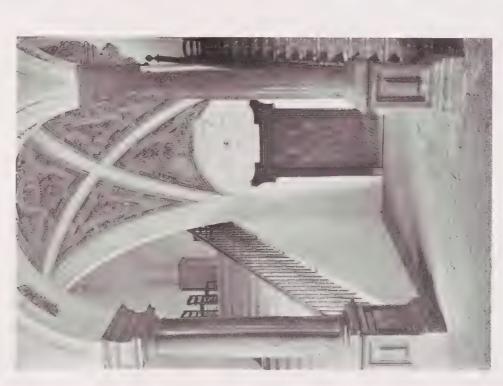
HOUSE \star OF \star THE \star MARQUES \star DE \star PEÑAFLOR, \star ECIJA, \star PROVINCE \star OF SEVILLE Detail of the long iron balcony and the painted decoration of the facade



HOUSE , OF , THE , MARQUES , DE , PEÑAFLOR, , ECIJA, , PROVINCE , OF SEVILLE Detail of the central Baroque motif. Decorative iron water spouts are numerous in Ecija



PATIO · OF · THE · MARQUES · DE · PEÑAFLOR, · ECIJA, · PROVINCE · OF SEVILLE.
Above a wainscot of red marble the stucco panels are set off with gilded Baroque mirrors



HOUSE , OF , THE , MARQUES , DE , PEÑAFLOR, , ECIJA , PROVINCE , OF SEVILLE

The door frame with broken outline is typical of Ecija



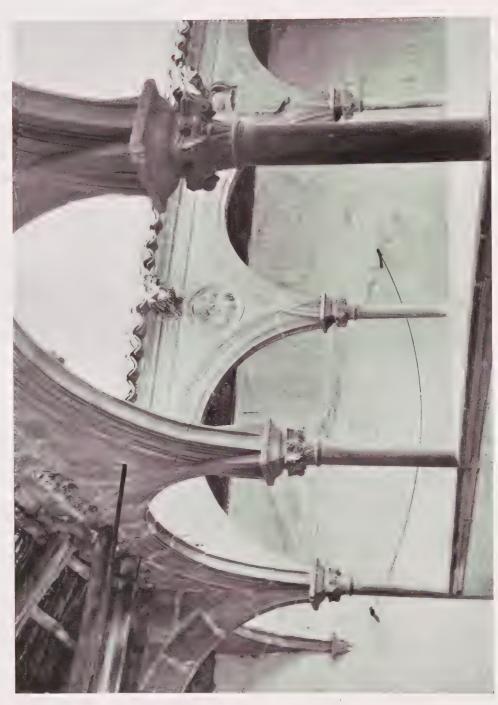
HOUSE , OF , THE , MARQUES , DE , PENAI-LOR , , ECLJA, , PROVINCE , OF SEVILLE Entrance to the coach-house. Baroque stonework sulhocetted against a stucco wall was a favorite practice



THE \prime OLD \prime MONASTERY \prime OF LA \prime RABIDA \prime WHERE \prime COLUMBUS \prime LODGED, \prime NEAR \prime HUELVA The rural monastery differed little in plan and not at all in treatment from the Andalusian country house



SIXTEENTH \star CENTURY \star FACADE \star OF \star THE \star CASA \star DE \star LAS \star TORRES, \star UBEDA, \star PROVINCE \star OF \star JAEN Curious example of a provincial facade inspired by a Plateresque reredos



CASA τ DE τ LAS τ TORRES, τ UBEDA τ PROVINCE τ OF τ JAEN Upper gallery of the principal patio

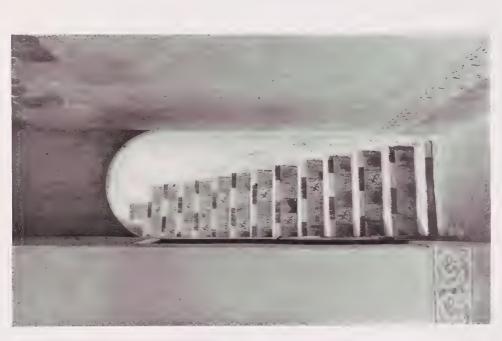


BAROQUE \prime ENTRANCE \prime TO \prime THE \prime OLD \prime BULL \prime RING, \prime RONDA The graceful iron balcony is ornamented with symbols of the national sport





 $A \star PAIR \star OF \star BAY \star WINDOWS, \star ROND.$ The Andelbssan bay window varies according to the region. The glass may be either flush with the wall or with the window grille



11HE * ALCAZAR, * SEVILLE A tiled sta.r built in the thickness of the garden wall

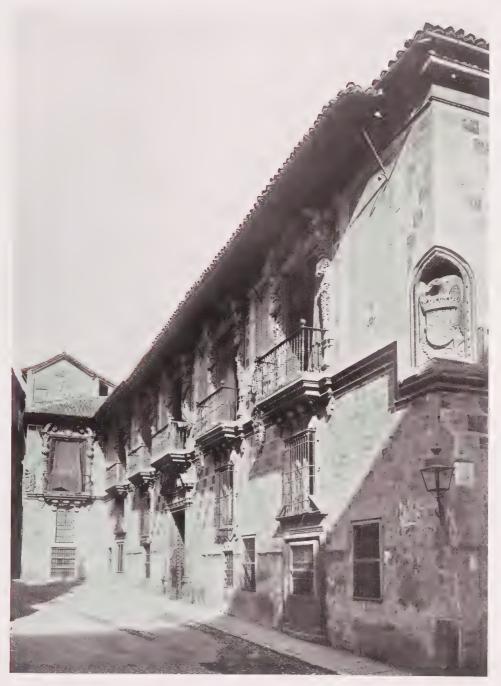


PATIO * OI * THE * MONDRAGON * PALACE, * RONDA V BLYING Textles and interest to the Spanish ground floor

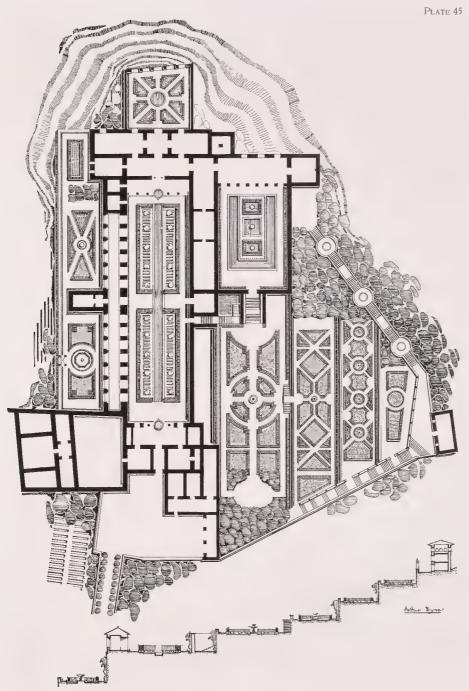
GROUP , ON , THE , OUTSKIRTS , OF , GRANADA The scarcity of windows on the exterior is offset by the open treatment of the patios



THE \prime CASA \prime CASTRIL, \prime GRANADA, \prime SIXTEENTH \prime CENTURY An example of Granadine Plateresque, probably the work of Diego de Siloe

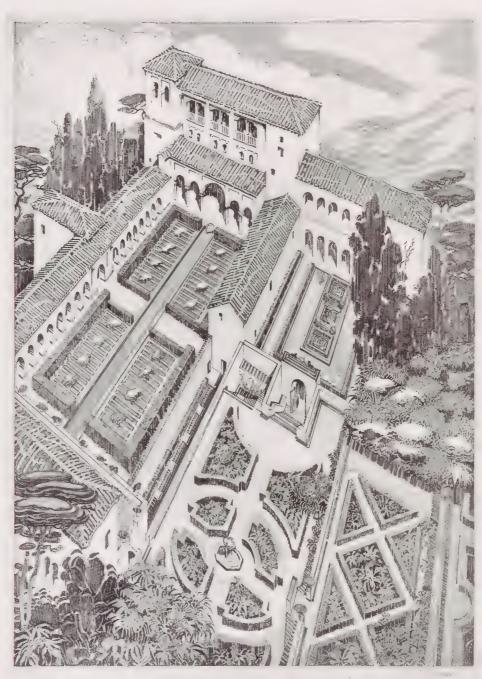


 $\label{thm:century} THE \mbox{ , FIFTEENTH , CENTURY , RESIDENCE , OF , FERDINAND , AND , ISABELLA , WHILE \mbox{ , IN , GRANADA } The Baroque facade was later added when the building was made into a town hall }$



 $PLAN \star OF \star THE \star GENERALIFE, \star GRANADA$ Showing the successful manner in which Moorish architects combined house and garden

Plate 46

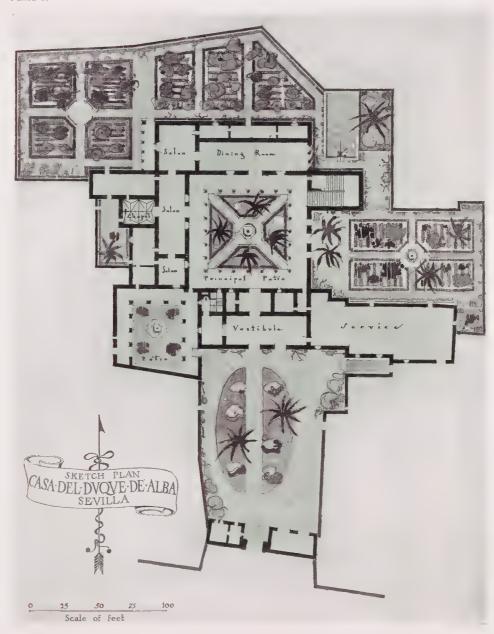


 $BIRD'S \star EYE \star VIEW \star OF \star THE \star GENERALIFE, \star GRANADA$ The Moorish 'architect kept his house small in scale so that it would not seem to overwhelm the garden



 $CASA * DE * LAS * DUE \widehat{N}AS, * | SEVILLE$ Detail of the principal facade showing how grass mats are hung over the windows as a protection against the sun

Plate 48

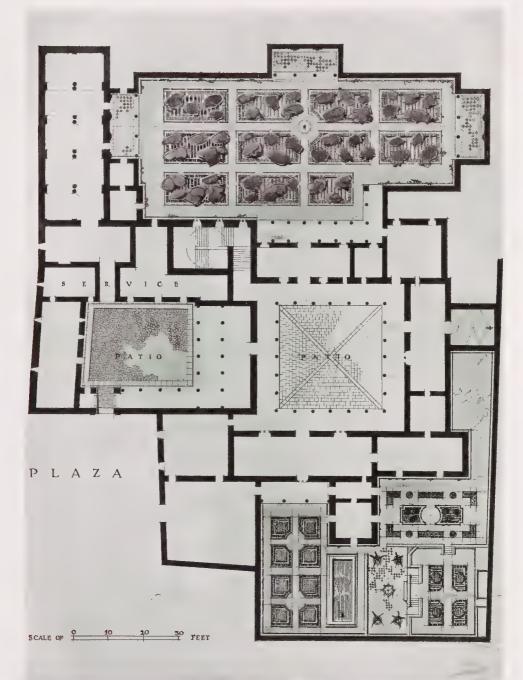


 $CASA \land DE \land LAS \land DUE \widetilde{N}AS, \land SEVILLE$ The present-day plan of the house represents but a small portion of the original layout



 $CASA \star DE \star LAS \star DUE \tilde{N}AS, \star SEVILLE$ A secondary patio whose only note of color is supplied by the green and blue fountain tiles

PLATE 50



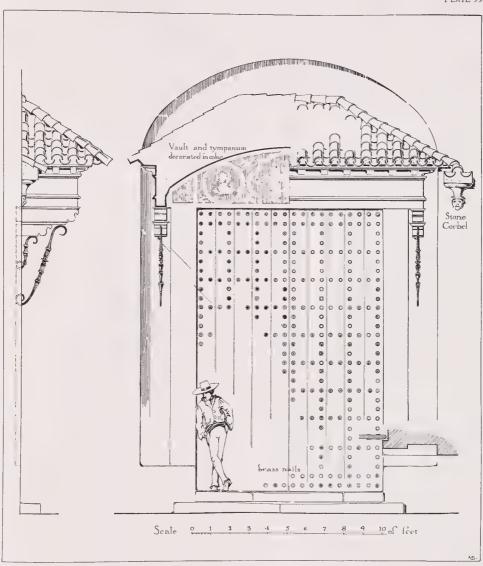
 $CASA \star DE \star PILATOS, \star SEVILLIAN \star HOUSE \star OF \star THE \star DUKE \star OF \star MEDINACELI$ Though built in a congested city the ample patios give the impression of a house in the open campo



 $\mbox{CASA} \cdot \mbox{DE} \cdot \mbox{PILATOS}, \cdot \mbox{SEVILLE}$ The traditional Moorish structure of the sixteenth century adorned with Renaissance details



SACRISTAN'S · HOUSE, · CONVENTO · DE · SAN · PABLO, · SEVILLE On even the simplest dwellings good iron rejas may be found



 $PORTAL \star AND \star TEJAROZ \star (TILED \star HOOD), \star SEVILLE$ The stone corbels at the sides act as gargoyles and throw the water clear of the walls



THE τ FORMER τ ALTAMIRA τ PALACE, τ SEVILLE, τ SIXTEENTH τ CENTURY The varying roofs make an attractive skyline



THE τ FORMER τ ALTAMIRA τ PALACE, τ SEVILLE, τ SIXTEENTH τ CENTURY One of the persistent Moorish details is the arch impost seen in Andalusian architecture



THE \prime FORMER \prime ALTAMIRA \prime PALACE, \prime SEVILLE, \prime SIXTEENTH \prime CENTURY Colored tiles are most attractive when used with restraint



PALACE • IN • THE • FORMER • GHETTO • OF • SEVILLE

The arch was rarely featured with an archivolt in Andalusia



A \prime SEVILLIAN \prime ENTRANCE-HOOD \prime OR \prime TEJAROZ The roof is laid with glazed green tiles



PALACE , OF , THE , ALCAZAR, , SEVILLE Garden walls with windows and rejas were peculiar to Andalusia



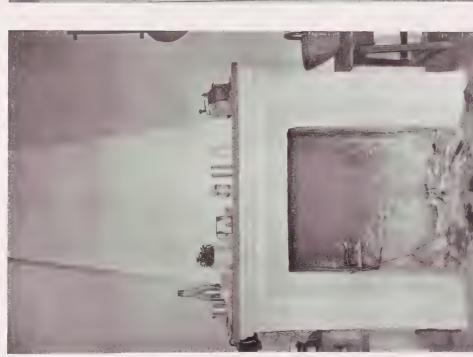
PALACE * OF * THE * ALCAZAR, * SEVILLE A patio of the Moorish portion with decorative screen of perforated brickwork

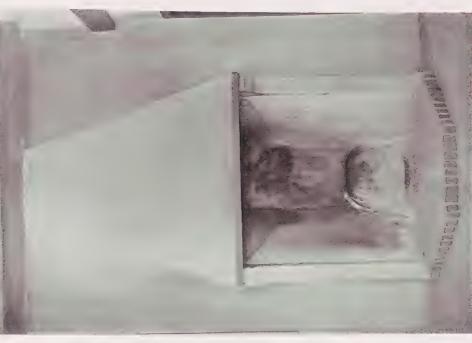


WINDOW \prime GRILLES \prime OR \prime REJAS \prime FROM \prime THE \prime CALLE \prime LEVIES, \prime SeVILLE Showing simple ornament in iron



WINDOW + GRILLES + OR + REJAS + FROM + THE + CALLE + LEVIES, + SEVILLE The square bar is set on the diagonal to increase the play of light and shade

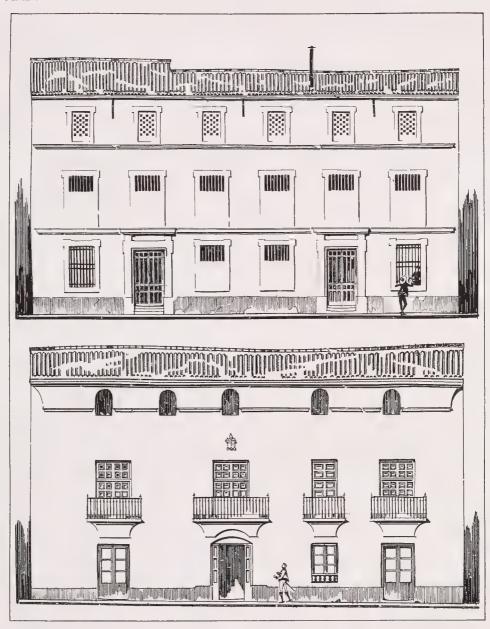




TWO * ANDALUSIAN * FIREPLACES

The traditional Spanish fireplace was always small as was natural in a land where fuel was scarce

PLATE 64



HOUSE • IN • THE • PLAZA • DEL • TRIUNFO, • SEVILLE Showing devices for diminishing light and heat (upper)

HOUSE • IN • BAZA, • PROVINCE • OF • GRANADA

The ventilating loft above the principal floor is typical (lower)

OLD AND NEW CASTILE



HE combined provinces of Old and New Castile embrace the vast central plateau of the Spanish peninsula. This practically means all of Spain except the Pyrenean and sea-coast prov-

inces. The southern part of this bare, wind-swept, high-lying plain constitutes New Castile, and is almost negligible (with the exception of Toledo) in any study of architecture, being mostly occupied by the desert of La Mancha (Don Quixote's country). In both Castiles the climate is rigorous with a long cold winter and a brief but fiery summer. No apter setting could be imagined for the stern medieval life which still lingers here. The natives are best described by a paragraph from Royall Tyler: "The peasants are tanned by the sun, racked by the cold, stormbeaten, toil-worn, and innocent of letters. Their cunning, hard-bitten faces and lean underfed bodies are those of medieval villeins such as we see in old paintings and illuminations. It is a sort of human being that has vanished from other more prosperous countries."

Old Castile being the very heart of the Spanish nation and cradle of its nobility should present innumerable old palaces and houses; instead, the whole province teems with the ruins of those great feudal seats which gave rise to the expression "Castles in Spain," but which, by an order of the Catholic Sovereigns endeavoring to abolish feudalism, had to be abandoned in the fifteenth century. True, a few castles are still preserved but the greater part served long ago as quarries for the countryside, and only their gaunt towers remain, undraped by the mantle of ivy with which a more humid climate would have enveloped their nudity. Outside the walled towns the existing structures that might inspire the present-day architect are very scanty. It has been remarked elsewhere that small isolated country dwellings are rare, the Spaniard being of very gregarious habit. For this reason it will be seen that most of the Castilian illustrations

Two distinct types of house present themselves, that of Moorish influence which is termed *Mudejar*, and the other conforming to European tradition, but showing certain racial characteristics. The Mudejar examples of Castile are confined mostly to the one city, Toledo (though houses and palaces in the style were built freely over the entire province). The Mudejar house is small, as was the Eastern house from which it was derived, built around one or more diminutive patios which have wooden galleries for circulation on the upper floor. The staircase is inconspicuous (though often charming), built between walls and enlivened with

colored tiles. Aside from one or two principal salons, none of the rooms are large. One room is—or once was—devoted to the bath, a feature which the house of Christian tradition was devoid of.

Decoration is limited to carved plaster (yeseria), and polychrome tiles (azulejos). Ceilings are of wood (artesonados) either oiled or painted in a simple way; elaborately gilded ceilings were only produced for the palaces of the rulers. In Toledo there are numerous examples of this half Moorish, half Christian house, the Casa del Greco and the Casa del Conde de Toledo are among the best known. It will be seen that this Toledan Mudejar is similar to that already described in Granada. Granada did not fail until 1492, whereas Toledo had succumbed to Christian rule in 1085, and the preservation of its Moorish tradition is therefore more remarkable. Its houses are of brick as well as of rubble covered with stucco. Windows and doors are few and are made interesting by iron rejas and paneled woodwork. The rooms of the interior are severely plain, depending more on furnishings for the final touch than on built-in architectural accessories. In the patio, covered in summer with an awning (toldo) for an outdoor living room, a few tiles are used. The side from which the stair ascends has a wooden gallery overhead supported on wooden or stucco posts; the rail is made up of simple square spindles scored in the Moorish fashion. Those rooms which do not give on the gallery can only be reached by passing through one to the other, a defect in plan which in no way violated Moorish or Spanish ethics. From the artistic standpoint these Mudejar houses are such a separate creation from the gorgeously decorated Mohammedan palace such as the Alhambra, that they surprise one who knows only of royal Arabian architecture. There is much in them of practical appli-

In Old Castile the house of European tradition is more general. For its decoration it draws on the current medieval art of Europe and on the Italian Renaissance which penetrated Spain early in the sixteenth century. The adaptation of this style was called Plateresque. The more important examples are built of stone—granite in the vicinity of Avila and Segovia, a golden sandstone in Salamanca; humbler houses are of stone rubble covered with stucco. In certain districts, notably around Cuellar and Segovia, half-timber is frequent, the space between the beams filled either with wattle and plaster of brick nogging.

In widely separated spots in Castile important Renaissance palaces were built dating from the middle sixteenth

century, with sumptuous patios surrounded by a two-storied arcade and embellished by a claustral stair often magnificent in size and detail, and in marked contrast to the inconspicuous stairways of Moorish and Gothic days; but the plan in general never attained that studied adjustment reached in other countries and lacked those niceties characteristic of the Renaissance. In other words, it remained picturesquely medieval and unstudied.

In Salamanca small city houses of the most perfected Plateresque style are found. The term Plateresque is derived from the resemblance of the fine scale ornament to the plateros, or silversmith's work. The Casa de las Muertas, the Casa de la Salina, and the Casa de los Maldonados are justly admired. The last-mentioned is pure Italian, but the Casa de las Muertas might well have been evolved in Spain even though the Renaissance in Italy had never flourished. Alcalá de Henares is another Plateresque center, where the inimitable Spanish master, Alonso Berruguete left much exquisite detail.

At Avila and Segovia the type of architecture completely changes. Granite, a coarse friable granite hewn from the gigantic boulders which are strewn over the countryside, forms the building material. Peculiarly fitted to the instable character of the natives of this region, one is tempted to ask whether it was the granite that left its mark on the people, or vice versa. The facade of the house is as a rule severely plain with scant fenestration (following medieval tradition) and arched portals of heavy voussoirs. In one corner of the vestibule a flight of six or seven steps leads to the low-ceilinged porteria with narrow slit windows from

which the bowman defended the entrance to the patio. Whatever ornament the house possesses begins here. The bays are seldom arched. Granite columns with great carved double corbels support the lintel, and though the nature of the material precluded delicate carving, the coarse bold motifs are not unpleasing. In Segovia the severity is modified by a liberal use of sgraffito on stucco, an art practiced in the city from the time of the Moors to the present day.

In widely separated districts one finds sporadic manifestations called into being by some local patron of art; such is the palace at Saldañuela near Burgos, Lupiana near Guadalajara, Peñaranda del Duero, etc. All of these are very interesting in themselves but are in no way indicative of a general evolution, as might have been the case in another land; rather they are the work of separate builders who left no school behind them.

The extreme western portion of the province of Castile bordering on the Portuguese frontier is known as Estremadura. It is one of the most backward and illiterate portions of Spain. Most of the Conquistadores who made early American history were Estremenians; some returned with riches and built palaces in Caceres and Trujillo, but these were isolated instances. If the Renaissance penetrated slowly into Castile, it lost almost a century in reaching Estremadura, and Caceres, the capital, is one of the most medieval cities of medieval Spain. Its gaunt towers with machicolated galleries give a splendid picture of a fifteenth century city. The houses, all with massive escutcheons, are built stone upon stone and it is one of the few districts in Spain where the stoniness is not mitigated by stucco.





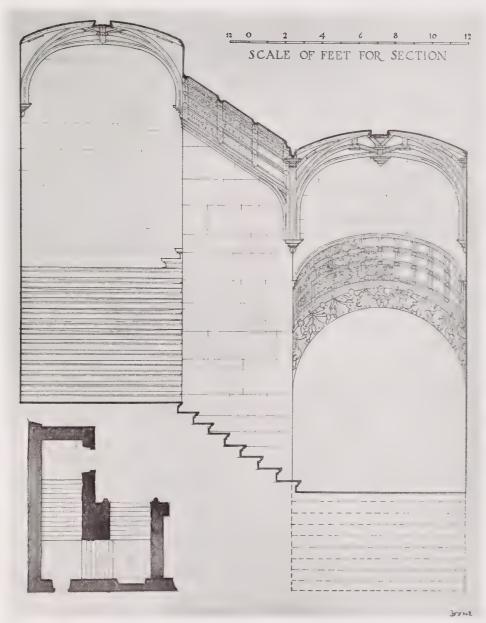
RUINED 'PALACE 'A1 'SALDAÑUELA, 'NEAR 'BURGOS, 'NOW 'A FARMHOUSE
Buit by Philip II in the middle sixteenth century and noteworthy for being one of the few important country houses in Castile



PALACE 'AT' SALDAÑUELA, 'NEAR' BURGOS Detail of window in end pavilion



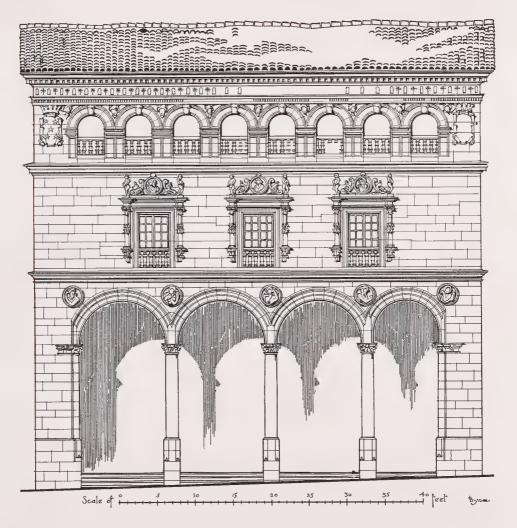
PATIO , OF , THE , CASA , DE , MIRANDA, , BURGOS One of the few examples of a completely Renaissance house in northern Spain



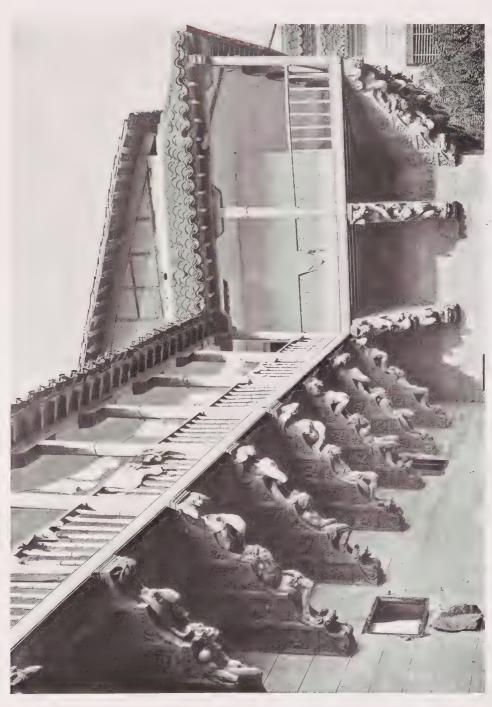
SECTION • THROUGH • THE • STAIRWAY, • CASA • DE • MIRANDA, • BURGOS
The stair is enclosed and covered with a Renaissance vault

Plate 68

SALAMANCA CASA DE LA SALINA



 $FACADE \star OF \star THE \star CASA \star SALINAS, \star SALAMANCA$ The unequal setting out of the bays did not disturb Spanish Renaissance architects



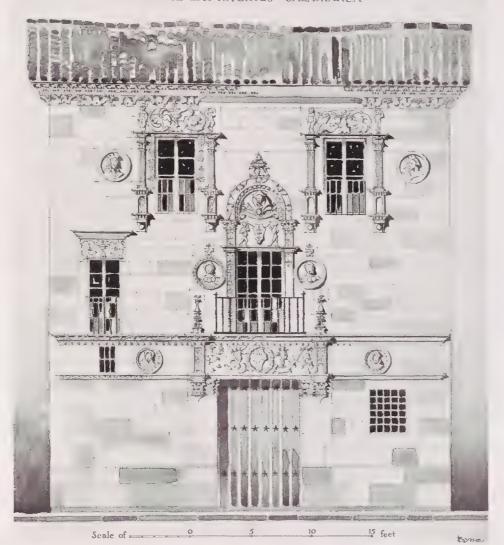
CASA ' DE ' SALINAS, ' SALAMANCA The patto with corhelled gallery; before the restoration



CASA + DE + SALINAS, → SALAMANCA
The patio as restored in the nineteenth century

PLATE 71

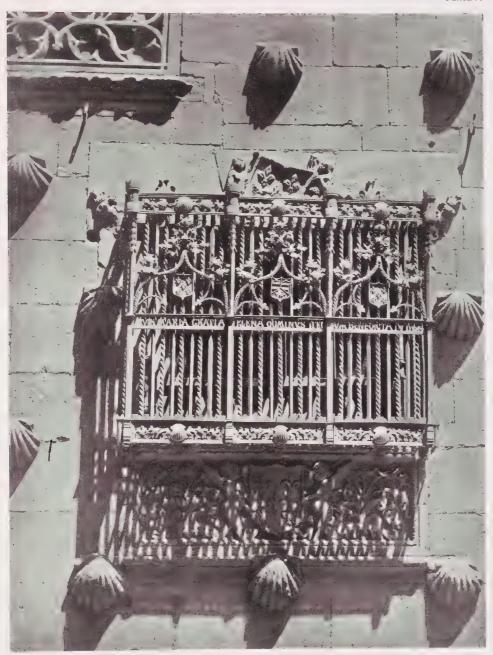
CASA DE LAS MVERTES · SALAMANCA



FACADE * OF * THE * CASA * DE * LAS * MUERTES, * SALAMANCA Built in the early sixteenth century by Bishop Fonseca and regarded as one of the gems of Spanish Plateresque



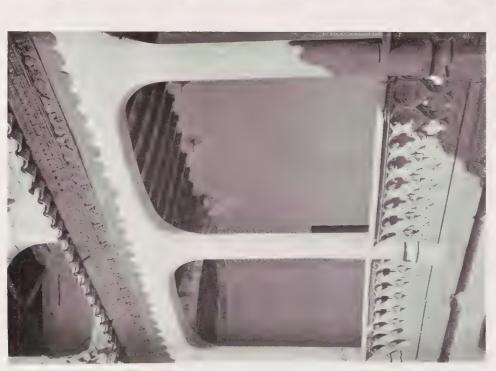
CASA , DE , DOÑA , MARIA , LA , BRAVA, , SALAMANCA A late fifteenth century house thoroughly Salmantine in character



CASA + DE + LAS + CONCHAS, + SALAMANCA Fine example of a fifteenth century Castilian window reja



 $CASA \star DE \star LAS \star CONCHAS, \star SALAMANCA$ By comparison with Renaissance rejas those of the fifteenth century were very elaborate



PATIO OF THE CASTILLO DE VILLANUEVA DE CANEDA, NEAR SALAMANCA
A fifteenth century fortified country bouse built by the Fonsecas



CASTILLO , DE , VILLANUEVA , DE , CANEDA , NEAR , SALAMANCA Detail of the upper gallery of the patio

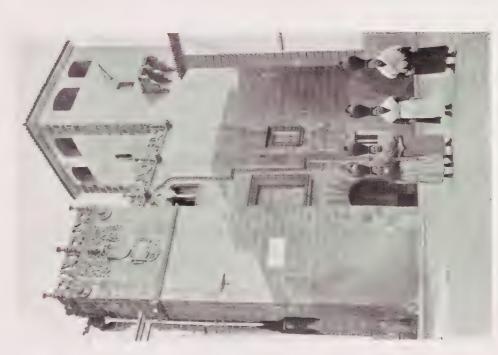


THE * ARCHIEPISCOPAL * PALACE, * PLASENCIA A distinctive note are the chimneys which are rarely featured in Spain

Plaie 77



 $\label{eq:continuous} A \land SMALL \land HOUSE \land IN \land PLASENCIA$ One of the few pieces of domestic work by Juan de Herrera, Philip II's official architect



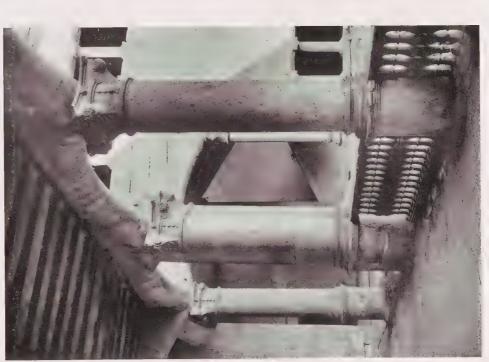
PALACIO , DE , LOS , GOLFINES, , CÁCERES, , PROVINCE , OF ESTREMADURA To this day the city is full of medieval houses



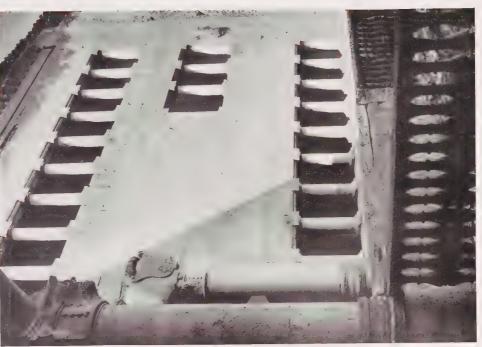
CASA , DE , LOS , SOLIS, , CÂCERES, , PROVINCE , OF , ESTREMADURA Water is carried in the same primitive way as when the house was built



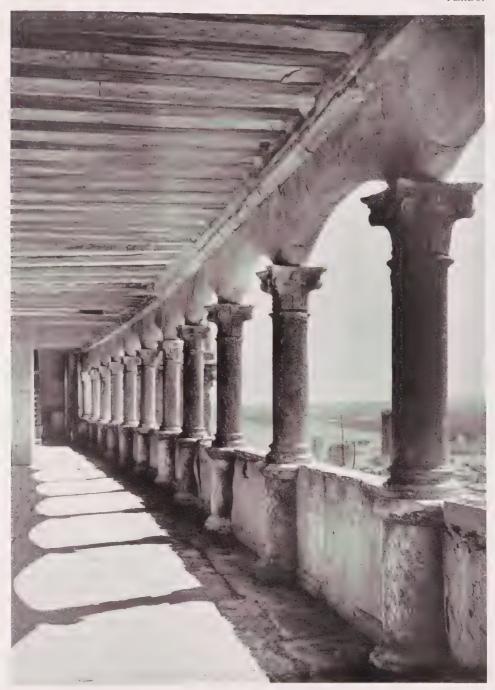
OLD , HALF-TIMBER , HOUSES , AT , CUELLAR, , PROVINCE , OF , SECOVIA Throughout the province half-timber work is freely encountered



RUINED • CASTLE • OF • THE • DUKES • OF • ALBUQUERQUE, • CUELLAR, PROVINCE • OF • SEGOVIA
Gallery of the principal patio showing entrance to the claustral stair. Sixteenth century



RUINED , CASTLE , OF , THE , DUKES , OF , ALBUQUERQUE, , CUELLAR, PROVINCE , OF , SEGOVIA
A unique scheme of fenestration for lighting the claustral stair



RUINED - CASTLE - OF - THE - DUKES - OF - ALBUQUERQUE, - CUELLAR, - PROVINCE - OF - SECOVIA

The southern gallery serving as a winter promenade



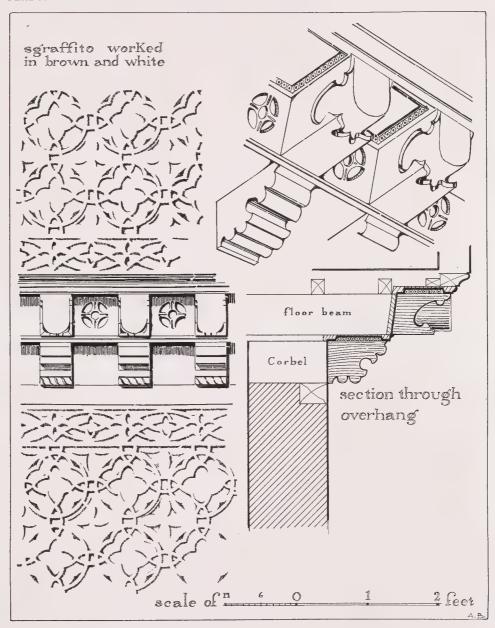
HOUSE , OF , JUAN , BRAVO, , SEGOVIA A small fifteenth century facade full of the local granite tradition





 $PALACE \cdot OF \cdot THE \cdot CONDE \cdot DEL \cdot PUENTE, \cdot SEGOVIA$ Carved stucco was a favorite wall covering in the middle ages in Segovia; the upper cost is ivory in color cut back to a dark ground

PLATE 84



 $\label{eq:continuity} \mbox{OLD} \cdot \mbox{HOUSE} \cdot \mbox{IN} \cdot \mbox{THE} \cdot \mbox{PLAZA} \cdot \mbox{DE} \cdot \mbox{ESPEJOS}, \cdot \mbox{SEGOVIA}$ The timberwork following Moorish tradition is decorated in primitive colors



FORMER 'PALACE 'OF 'THE 'DUKES 'OF 'LUNA, 'SEGOVIA, 'SIXIEENTH CENTURY

The patio being small one side only has a covered walk



GUARD , HOUSE , OVER , ONE , OF , THE , TOWN , GATES, , SECOVIA The medieval gateway was modified in the seventeenth century



CALLE , DE , PEDRO , DAVILA, , AVILA
Granite is the dominant material in this completely medieval city



 $A \, , \, WINDOW \, , \, FROM \, , \, THE \, , \, PALACE \, , \, AT \, , \, PE \tilde{N}ARANDA \, , \, DEL \, , \, DUERO$ Built in the sixteenth century in the style of Francisco de Colonia. The recess is framed in carved stucco; the unglazed openings have heavy wooden shutters

PLATE 88



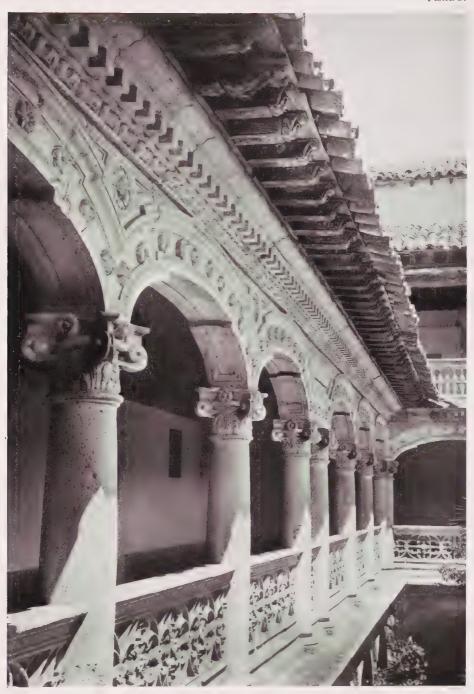
COUNTRY + HOME + OF + THE + MARQUES + DE - BARZANALLANA + AT + LUPIANA, NEAR GUADALAJARA

Built by the Hieronymites in the sixteenth century as a monastery



COUNTRY "HOME" OF "THE "MARQUES" DE "BARZANALLANA "AT" LUPIANA, NEAR GUADALAJARA

The two-storied patio is higher on the north as a protection against winter winds



COUNTRY - HOME - OF - THE - MARQUES - DE - BARZANALLANA - AT - LUPIANA, - NEAR - GUADALAJARA
The broken elliptical arch was a favorite device of Plateresque architects



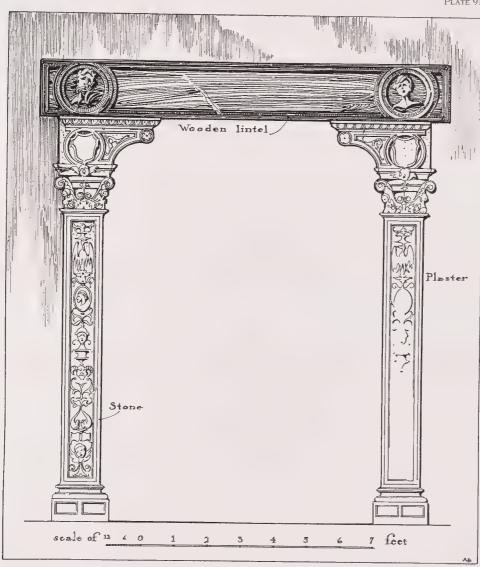


PATIO • OF • THE • FORMER • MENDOZA • PALACE, • GUADALAJARA The Moorish double corbet above the column was adopted by the Spaniards



ARCHIEPISCOPAL, PALACE, ALCALÁ, DE, HENARES Built in 1535 by Alonso de Covarrubias. Detail of the upper gallery of the principal patio

Plate 91



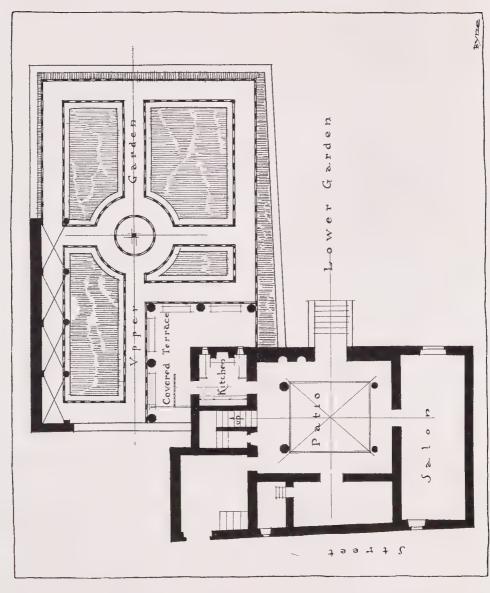
 $\label{eq:archief} ARCHIEPISCOPAL \\ $^{\prime}$ PALACE, \\ $^{\prime}$ ALCALA \\ $^{\prime}$ DE \\ $^{\prime}$ HENARES \\ A characteristic Covarrubias portal in the upper gallery of the patio$



 $\label{eq:case_case} CASA \cdot DEL \cdot CRECO. \ \ \ \ TOLEDO$ A Mudejar house inhabited by the painter El Greco (sixteenth century). Principal facade overlooking the garden



STREET + PORTAL, + CASA + DEL + GRECO, + TOLEDO Many Toledan doorways are built up of Visigothic fragments



PLAN \star OF \star THE \star CASA \star DEL \star GRECO, \star TOLEDO The patio forms the nucleus of the house; in summer it serves as an outdoor living room

PLATE 95





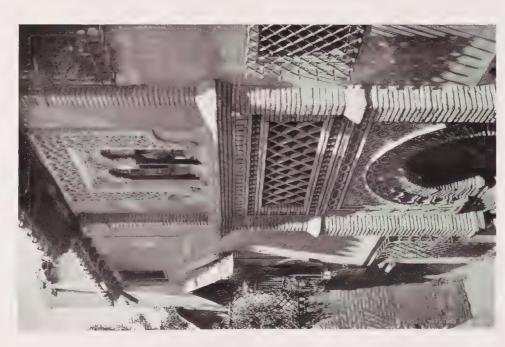
PATIO , OF , THE , CASA , DEL , GRECO , BEFORE , THE , RECENT , RESTORATION In houses of Moorish tradition the stair is always enclosed (upper)

GARDEN , PORCH , OF , THE , CASA , DEL , GRECO, , TOLEDO The underside of the timber roof is decorated in color (lower)

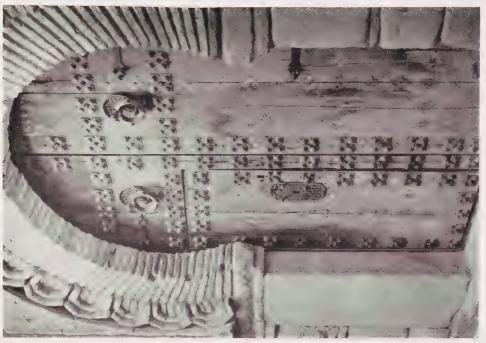
Plate 96



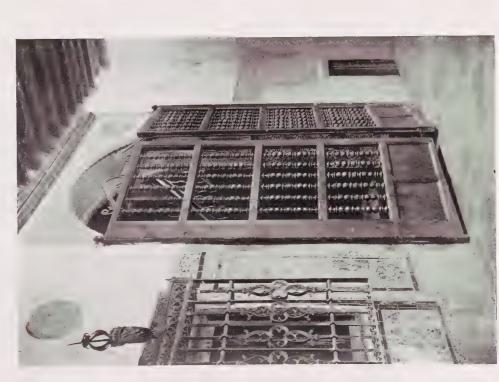
 $PATIO \cdot OF \cdot THE \cdot CASA \cdot DEL \cdot GRECO \cdot AS \cdot RESTORED, \cdot TOLEDO$ On the upper story level the two halves of the house are connected by a corbelled gallery



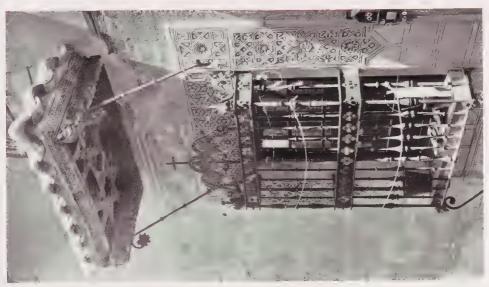
FACADE • OF • THE • CASA • DEL • CONDE • DE • TOLEDO, • TOLEDO, SIXTEENTH CENTURY
A combination of Moorish and Christian art known as Mudejar



PORTAL \star OF \star THE \star CASA \star DEL \star CONDE \star TOLEDO, \star TOLEDO Iron mountings in the Moorish style are still seen on many Toledan doors



CASA ' DEL ' CONDE ' DE ' TOLEDO, ' TOLEDO In the Spanish house wooden grilles were as much employed as iron



CASA , DEL , CONDE , DE , TOLEDO , TOLEDO The window reja surmounted by a tejaroz (tiled bood) makes an attractive motif

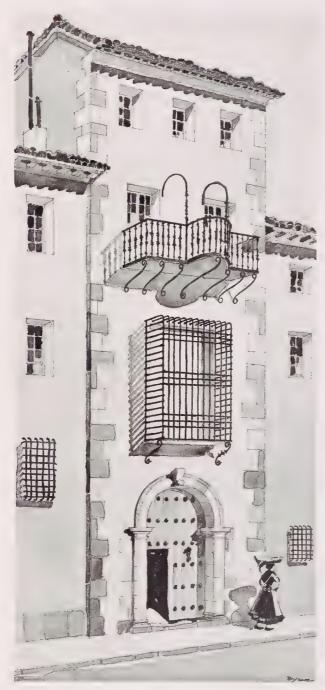


PATIO • OF • THE • CASA • DEL • CONDE • DE • TOLEDO, • TOLEDO Hood and shutters are entirely Moorish in design and workmanship

Plate 100



HOUSE , OF , THE , PAINTER , SOROLLA, , MADRID Tiled steps leading from the garden to the studio



 $\label{eq:alpha} A \, \prime \, \text{SIXTEENTH} \, \prime \, \text{CENTURY} \, \prime \, \text{HOUSE} \, \prime \, \text{IN} \, \prime \, \text{CUENCA}$ Once a great center of ironwork, Cuenca still possesses many interesting specimens

CATALONIA, VALENCIA AND ARAGON



HE province of Catalonia, incorporated at a remote time with the kingdom of Aragon, occupies the northeast corner of the Iberian Peninsula. Its historic cities are Barcelona, Tarragona,

Gerona, and Lérida. To most people Catalonia is but an insignificant part of Spain; the truth is it was already independent in the ninth century, and became along with Aragon a great and much feared Mediterranean power in the thirteenth and fourteenth centuries. This means that there was a flourishing Catalan art and architecture at a time when the hinterland of Castile was still battling against the Moors of whom the Catalans had early made a quick job.

The splendid Gothic monuments of Catalonia reflect its great period of material and political importance. After the discovery of the New World, Seville and Cadiz, controlling Atlantic trade, eclipsed the Mediterranean port; this fact, combined with royal neglect after the absorption of Cata-Ionia and Aragon by the Castilian crown, left the decaying province unable to include to any notable extent in Re-

In compensation it possesses a wealth of Gothic palaces and smaller houses. These, thanks to an admirable patriotism not manifest in other parts of the land, have in many instances been cared for and restored. City palaces of the fifteenth century, while primarily Gothic, retain the Moorish a;imez window—of double or triple lights divided by a slender marble shaft supporting a little horseshoe arch. Such houses are substantially constructed of dimensioned stone and their doors and windows show good detail. For the most part they were designed around a small patio (not used, as was the Andalusian, as a living-room, but quite utilitarian); corbelled out from one wall, or else supported on an arch, an open stone stair was built in the Florentine

Catalonia is the only province of Spain, always excepting the island of Majorca, that can boast of a distinct type of country house. It has old semi-fortified manors and small farm-houses. Most of them still serve the purpose for which they were built, although the tenant is more often a lessee than an inheritor. Of an interesting rural Gothic as under stood by local masons, many are reminiscent of a parish church—a sort of higher central gabled composition with lean-tos at each side. In other cases the one medieval feature may be a tall window of tracery or trefoils. Dates corresponding to the fourteenth and early sixteenth centuries are not infrequent, and occasional remote examples are found dating from the eighteenth, yet with archaiclooking Gothic portal and windows. The style was cherished by the Catalans, and until a blast of art nouveau recently blighted the land they remained faithful to its excellent precepts.

Besides the gabled composition just mentioned, there is the long low mass with horizontal cornice. The stone walls, that is, south of the Pyrenean districts, were always revested with stucco. Between this large Catalan country house of horizontal composition and the Andalusian, the chief apparent differences are that the Catalonians employed cut stone around doors and windows and as corner quoins, and that they introduced across the top of the facade a low open ventilating gallery or loft. This has a two-fold practical purpose: besides keeping the piso principal (main floor) cool in summer, it also serves as a safe drying loft for autumn vegetables, fruit and fodder. Not a little gayety is contributed to the exterior by rows of yellow pumpkins festooned along the gallery parapet, mounds of golden corn heaped between the arches, and bunches of purple grapes hung from

The ground floor of these large farm houses is given over to stables and storage, and as the farm was not large it provided ample accommodation of this sort. In Catalonia there are no great estates like the cortijos of Andalusia with their numerous out-buildings, patios, and corrals. In the manors, occupied now by prosperous farmers, imposing interiors can be found, the Cabanyes, at Argentona, being an example. Here some half-dozen important rooms retain their colorful seventeenth century Catalan furniture, of a type quite distinct from the somber Castilian.

Structurally the old houses are worth a word or two. Ceilings in particular were in advance of the elementary timber coverings so general in the rest of the land. Lower stories were always heavily vaulted, and sometimes upper ones as well; but as an upper vaulted story involved the problem of trusses, the builder more often compromised on a ceiling of wooden beams resting on transverse masonry arches; that is to say, given a long room of medium span to cover, instead of employing a succession of transverse beams he would set it off into a series of bays by throwing stone arches across, and from arch to arch he laid his beams. Not only does this represent economy in timber lengths but it also gives an imposing result.

As one goes farther south in Catalonia the houses become less medieval, and as is to be expected along the Mediterranean, color is much in evidence. Whatever woodwork there is-doors, shutters, and eaves-is painted in strong

primaries, and where eaves are of brick instead of wood these too are apt to receive a wash of red kalsomine; at the same time, stone carving around the various openings gives way to a simple stucco framing. Inside there are yellow walls in combination with ultra-marine vaults or beams, or the ceiling may be orange and black or red and white. A pleasant and accessible town where one can get a glimpse of this sort of thing is Sitges, half way between Barcelona and Tarragona. Formerly only a fishing village, it is now a resort both in summer and winter. One of its pioneer reformers is Don Santiago Rusiñol, the painter and poet, whose Cau Ferrat (House of Iron) harbors an important collection of Catalan iron-work. Following his example others have reclaimed a number of the old houses and have brightened them up in conformity with local tradition.

VALENCIA AND ARAGON

THE province of Valencia was a separate Moorish kingdom until conquered by Don Jaime I of Aragon in the thirteenth century. It has a Mediterranean coast south from Catalonia (below the mouth of the Ebro) and as far as Murcia. From its cities of Valencia and Játiva, the Aragonese family of Borja sent bishops and popes to Rome (the Borgias) who sent back to their ancestral seats a quantity of Italian Renaissance art.

Considering that in no other region of Spain is there so much Moorish blood, and that in the agricultural districts one finds Moorish implements, methods, and costumes, it is surprising that so little Moorish influence can be traced in Valencian architecture. The Christian conquerors, Catalans and Aragonese, brought their language and to a large extent their art. Here, however, the Catalan house is less medieval and more Renaissance, with ampler patio and a higher developed Florentine stairway. Ceilings of city palaces are beamed instead of vaulted, and their coffers and carved decoration suggest that Italians were on the spot. In rural districts the important houses hark back to Catalonia, but with the difference that carved and dimensioned stonework is less in evidence, stucco taking its place.

In the way of small peasant houses Valencia possesses a type unique in Spain the *barraca* or thatched cottage wherein live the rice-growers. With but a single door and sparse of windows, its unusual feature is the steep thatched gable roof. These picturesque barracas stud the flooded rice fields, their white reflections broken only by the passing of the shallow punts in which the inhabitants go from door to door.

The province of Aragon, like Castile, has no sea-coast; hence one of the great advantages it derived when its hereditary princess married the powerful Count of Barcelona (1137), thus uniting the poor inland kingdom with rich Catalonia. For the most part Aragon is a bleak arid region,

with its northern, or Pyrenean districts buried in snow for at least half the year. Such a land would be rich in folk-lore and rustic art, but not in great architectural monuments. Its chief cities are Zaragoza (the capital), Huesca, and Jaca north of the Ebro, and Calatayud, Daroca, and Teruel south of it.

The Aragonese, who wrested Zaragoza from the Moors early in the twelfth century, appear to have appreciated what a valuable asset the conquered artizan class could be to the community, and treated them well. These Mudejares formed strong guilds and were allowed to carry their own banners in civic processions. Not until 1526 did Zaragoza yield to Castilian importuning for their expulsion. After this, Aragonese architecture lost its rich Mudejar contributions, indulged during a short period of comparative prosperity in ecclesiastic Renaissance, and then slumped into complete unimportance.

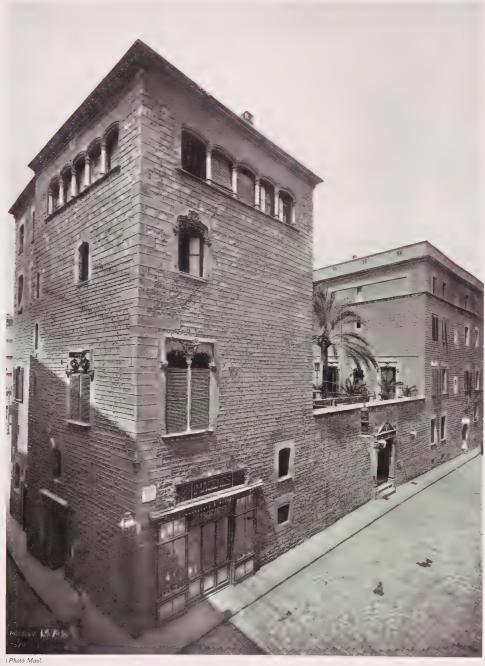
The central part of this large province being poor in stone but rich in clay, brickwork prevails. The large Mudejar brick palaces of Zaragoza with facades constructed of the very material of the Aragonese desert and crowned by bleached-out pine cornices typify the better dwellings of the whole province.

The dearth of stone ornament is made good in some instances by terra cotta, but in general the wooden cornice and eaves are the one feature of the exterior. In fact, no province in Spain is so rich in *aleros;* some of them are quite Moorish in detail, while in others the Mudejar carpenter interpreted Florentine stone ornamentation, as in the palace of the Ayerbe family, now the seat of the Real Maestranza. Under the cornice there is an arcade such as we have seen in Catalan houses, but present-day inhabitants have blocked up most of the openings; Zaragoza and all north of it is bitterly cold in winter.

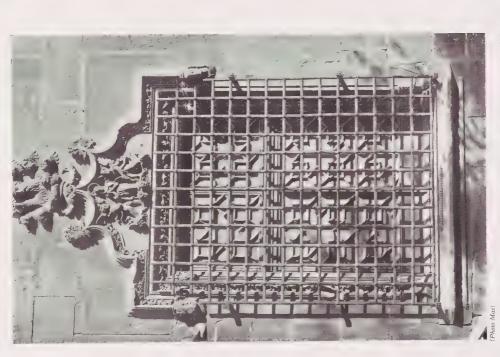
Certain Aragonese patios were handsomely decorated in the hard yeso or stucco which the Moors worked so well, but unfortunately a large amount of this has been destroyed or sold (the case of the beautiful Casa de la Infanta, drawn up by Andrew Prentice many years ago). A fine example of what could be done in yeso can be seen in the Cathedral (La Seo), where the adamantine trascoro of this material always passes for carved stone.

Given the inclement nature of Aragon, a paucity of country houses is to be expected. The most interesting type is that of the Pyrenean foot-hills. Among the principal towns are Ansó, Zorla, and Bielsa, with picturesque houses of rough stone occasionally covered with equally rough stucco, but more often not; in this case the facade is patterned by wide white stone joints. From a corner of the steep slate roof, rises a gigantic funnel-like chimney. Down under this the occupants, still wearing medieval costume, spend the long winter months spinning, weaving, and gossiping.

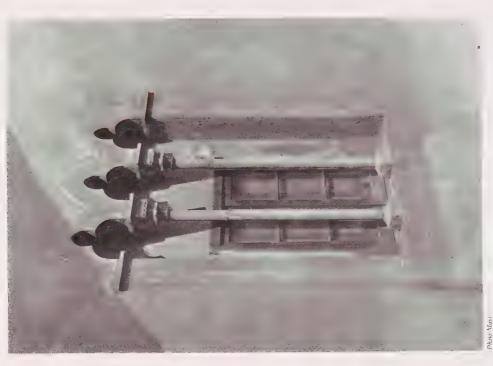
PLATE 102



THE * ARCHDEACON'S * PALACE, * BARCELONA, * EARLY * SIXTEENTH * CENTURY
The Catalans are essentially Gothicists and the tradition remained strong until the sixteenth century



A , WINDOW , FROM , THE , PALACIO , DE , LA , GENERAL IDAD, , BARCELONA A trace of Moorsh is seen in the interlacements of the wooden shutters



The double or triple light with slender dividing shafts (called ajimez) was always popular in Catalonia



COUNTRY *HOUSE *A1 *PEDRALBES. *NEAR *BARCELONA In Catalan country houses the ventilating loft is expressed by an open areade

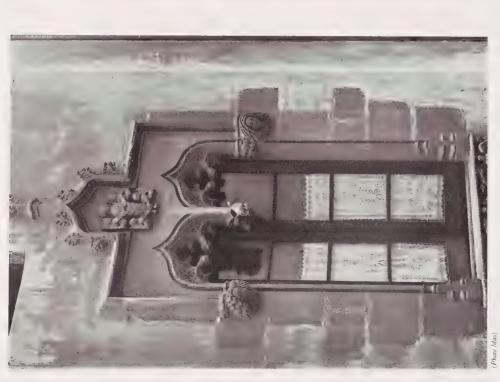


Shoto Mass

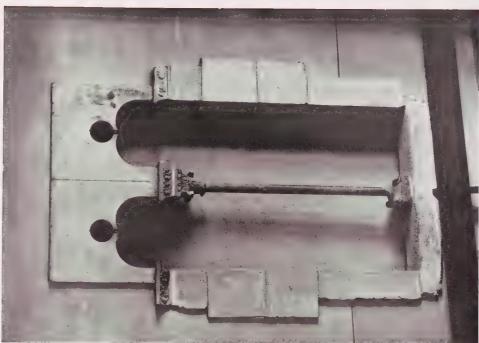
CASA \star CANAL, \star SANT \star MARTÍ \star DE \star PROVENCALS, \star NEAR \star BARCELONA One sees an domestic architecture the Lombard influence which prevailed in Catalan churches



CASA ARMENGOL, , SANT - MARTÍ , DE , PROVENCALS, , NEAR , BARCELONA Though solidly built of masonry Catalan country houses are generally covered with stucco



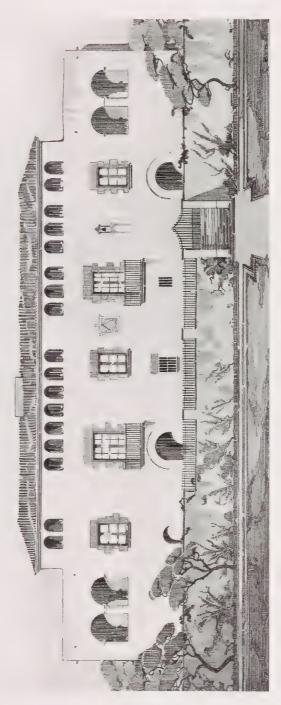
WINDOW \star FROM \star A \star GOTHIC \star HOUSE \star AT \star MATARG \star NEAR \star BARCELONA Catalan houses are simple in composition but often exhibit superior detail



(Photo Mas)

WINDOW , FROM , AN , OLD , HOUSE , AT , MATARÔ, , NEAR , BARCELONA A beautful example of the Catalan apmez window based on Moorish tradition

PI ATE 108



CASA * DE * CAMIPO, * BADALONA, * NEAR * BARCELONA The Catalan stucco house differs from the Andalusian in having an open loft and quoins of stone around the windows



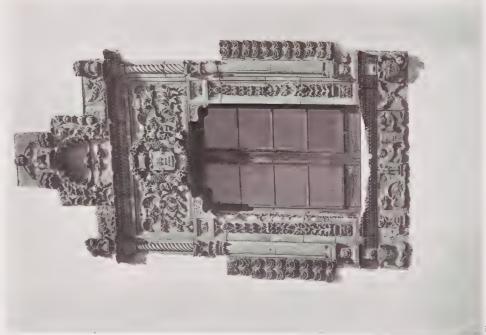
 $CASA \star DE \star CAMPO, \star BADALONA, \star NEAR \star BARCELONA$ The family is lodged in the central story (piso principal); below is for service, and above is the open loft



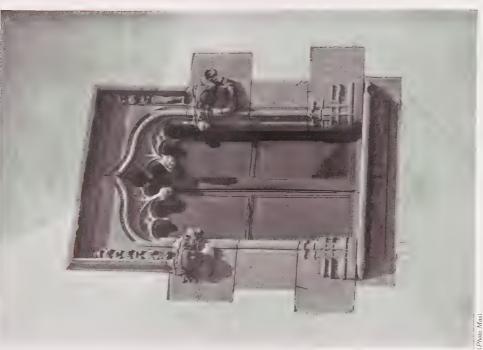
A $_{\rm F}$ FARMHOUSE, $_{\rm F}$ BADALONA, $_{\rm F}$ NEAR $_{\rm F}$ BARCELONA The industrial growth of Barcelona has caused many near-by old houses to be abandoned



CASA \star BINIBICHES, \star BADALONA, \star NEAR \star BARCELONA The garden is protected on the north by a high arcaded abutment which adds interest to the composition



²hoto Max)
PLATERESQUE • WINDOW • FROM • A • SEVENTEENTH • CENTURY • HOUSE
AT • SANT • CEBRÍA, • CATALONIA
Renaissance details are rare in Catalonia, its greatness having declined with the Gothio period



COTHIC \star WINDOW \star FROM \star A \star HOUSE \star AT \star SANT \star CEBRIÁ. \star CATALONIA Most of the domestic Gothic is late in period (statement) and is therefore more picturesque than pure



CASA \star CALDERÂN, \star ALELLA, \star CATALONIA In the master's house two details can always be counted on, the wall sun dial, and bell for calling in the farmhands



PEASANT'S + HOUSE + AT + MONTMELÓ, + CATALONIA Catalan peasants have always been industrious and well lodged



(Photo Mas)

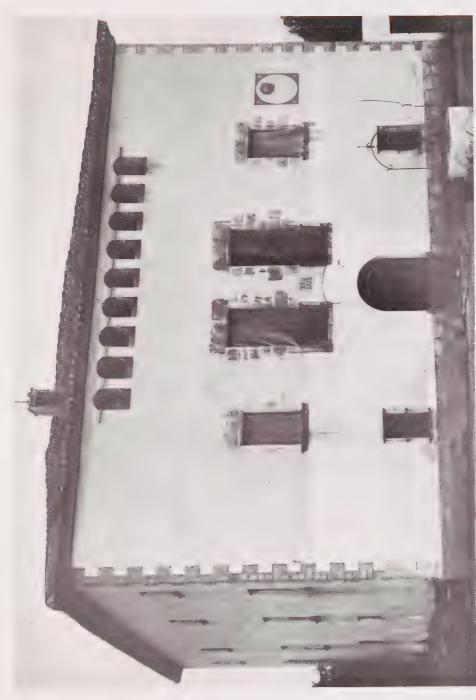
CASA \star DALMASES, \star CABRERA, \star CATALONIA A seventeenth century farmhouse with irrigation pool and laundry trough conspicuously placed

PLATE 116

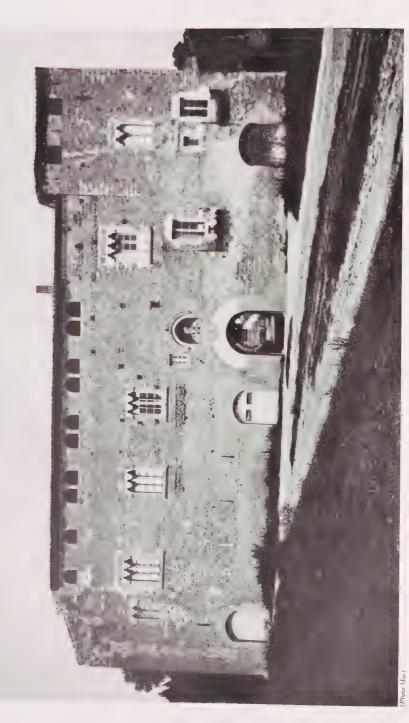


oto Mas)

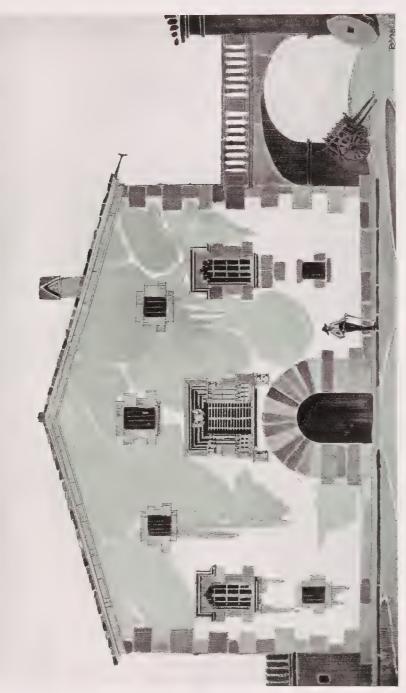
FARMHOUSE , AT , AREMÁ , DE , DALT, , CATALONIA A medieval manor house to which a Baroque fronton has been added



FARVIHOUSE 'AT' MONTORNES, 'CATALONIA Dated 1823, yet retaining much of the traution of old Catalan houses



THE \prime ABBOTS \prime HOUSE \prime AT \prime VILLABERTRAN, \prime CATALONIA An excellent example of a fourteenth century fortified Catalan palace



OLD \star FARMHOUSE \star AT \star ANGLÉS, \star UPPER \star CATALONIA Substantial masonry was the tradition of these old Catalan houses



 $A \star FOURTEENTH \star CENTURY \star HOUSE, \star GERONA, \star CATALONIA$ This has suffered many mutilations but the form of the \textit{ajimez} windows in the piso principal can still be made out



FARMHOUSE 'AT 'CASTELLÅ, 'PROVINCE 'OF 'GERONA, 'CATALONIA The houses of northern Catalonia are less refined than those of the south but no less picturesque



CENTRAL , PORTION , OF , THE , HOUSE , AT , CASTELLÅ, , CATALONIA The comice is typical, composed of ordinary roof tiles laid with a four inch projection



SIXTEENTH 'CENTURY 'HOUSE 'AT 'ANGLÉS, 'PROVINCE 'OF 'GERONA, CATALONIA

The corner window was popular in western Spain but rare in Catalonia



WINDOW • FROM • AN • OLD • HOUSE • IN • ZARROELLA • DE • MONTCRÎ • PROV. INCE • OF • GERONA, • CATALONIA
Dated 1549, it indicates the long duration of Gothic in Catalonia

Plate 124



 $A \land COLLECTION \land OF \land CATALAN \land STREET \land LAMPS$ Redrawn from the sketch book of Don Olegario Junyent. The Catalan ironworkers ranked among the finest in Europe

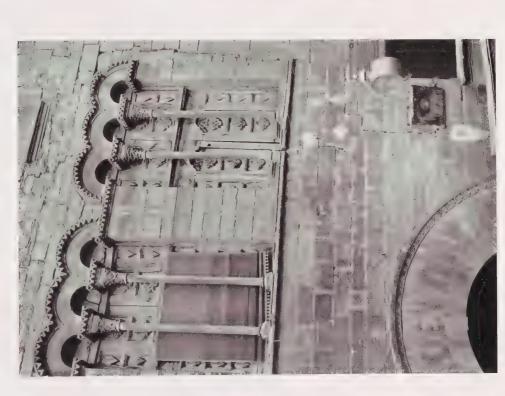
PLATE 125





CASA + FERRÉ, + CALDAS + DE + MALAVELLES, + PROVINCE + OF + GERONA, + CATALONIA A simple country house built around an open court (upper)

INTERIOR + OF + A + FARM + BUILDING + AT + FLASSÁ, + PROVINCE + OF + GERONA, + CATALONIA The Catalans often employed the longitudinal arcade the length of a room of wide span (lower)



FOURTEENTH , CENTURY , HOUSE , AT , TÄRREGA, , CATALONIA One of the oldest pieces of domestic architecture in Catalonia and in the Romanesque tradition



FIFTEENTH CENTURY + HOUSE + AT + CASTELLÔ + DE + AMPURIAS, CASTALONIA

A pretentious example with dimensioned stone



FORTIFIED \prime HOUSE \prime AT \prime SANTA \prime COLOMA \prime DE \prime GRAMANET, \prime CATALONIA By the aid of a cortelled turret-box both entrances to the house are covered in case of attack

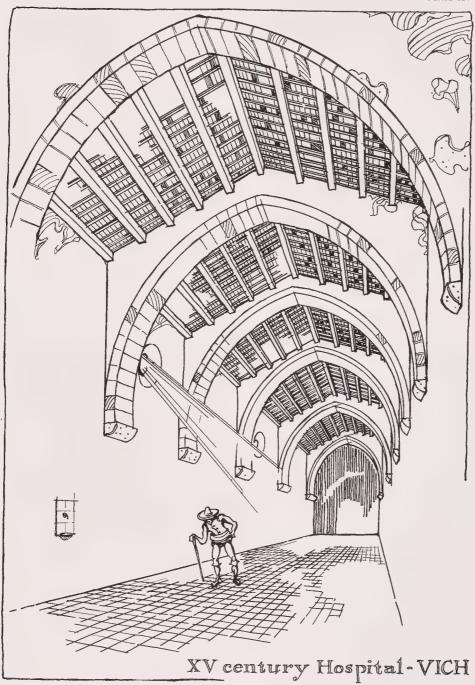
PLATE 128



Photo Mas)

ZORLA, ' $\rm IN$ ' THE ' FOOTHILLS ' OF ' THE ' PYRENEES The prominent chimneys indicate high altitude and severe winters

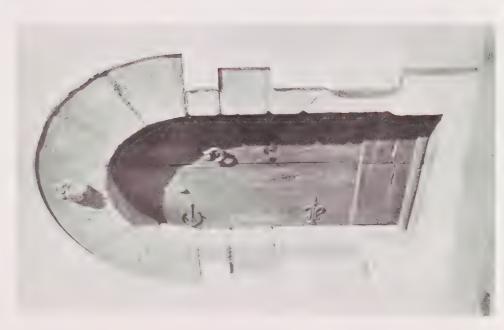
PLATE 129



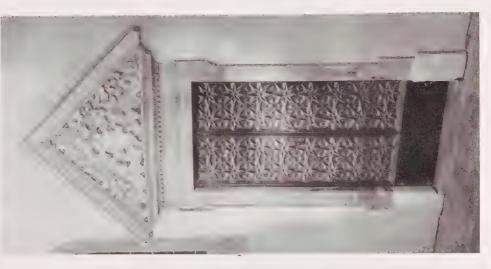
FIFTEENTH · CENTURY · HOSPITAL · AT · VICH, · CATALONIA

Wooden ceilings supported on transverse arches of stone are characteristic of Catalan construction

In this instance the beams are kalsomined blue and the tiles whitewashed



SITJES, 'SOUTH 'OF 'BARCELONA Entrance to the Cau Ferrat, residence of the Catalan painter Santiago Rusiñol



SITJES, * SOUTH * OF * BARCELONA Entrance to a house overlooking the Mediterranean; brought from the Villa of Raxa, Island of Majorca



A \prime GROUP \prime OF \prime HOUSES \prime OVERHANGING \prime THE \prime MEDITERRANEAN \prime AT \prime SITJES, \prime BARCELONA The glistening white walls are in marked contrast to the ultramarine of the water



 $\label{eq:arounder} A \star GROUP \star OF \star HOUSES \star BUILT \star AROUND \star THE \star FIFTEENTH \star CENTURY \star HOSPITAL, \star SITJES, \star BARCELONA \\ The group, consisting of a dozen old houses, has been incorporated into a single imposing residence$

PLAIL 133



 $\label{eq:As new units were added to the house it became necessary to span the narrow street with a bridge$

PLATE 134



THE , FIFTEENTH , CENTURY , HOSPITAL , WHICH , FORMS , THE , NUCLEUS , OF , THE , GROUP, SITJES, , BARCELONA

The brilliant colors seen in the Mediterranean fishing boats are applied to the eaves and whatever woodwork there is; the walls are white



CORNER , OF , THE , GROUP , AT , SITJES, , BARCELONA The walls are rough but the finish is not exaggrated



ENTRANCE , TO , THE , FIFTEEN IH , CENTURY , HOSPITAL , WHICH , TODAY FORMS , THE , SITJES , GROUP The decadent detail lends itself to the picturesque character of the architecture

Plate 136



GROUP * OF * OLD * HOUSES * AT * SITJES, * BARCELONA The last house is the "Cau Ferrat" (House of Iron) of the Catalan artist Santiago Rusiñol and harbors his famous collection of old ironwork



CASA • ALVIUNDI, • VALENCIA Valencian and Catalan architecture are strong,y affiliated



(Photo Mas)

 ${\it CASA \cdot DEL \cdot MARQUES \cdot DE \cdot LA \cdot ESCALA, \cdot VALENCIA, \cdot SIXTEENTH \cdot CENTURY} \\ {\it The open patio stair leading to the principal floor is typically Valencian}$



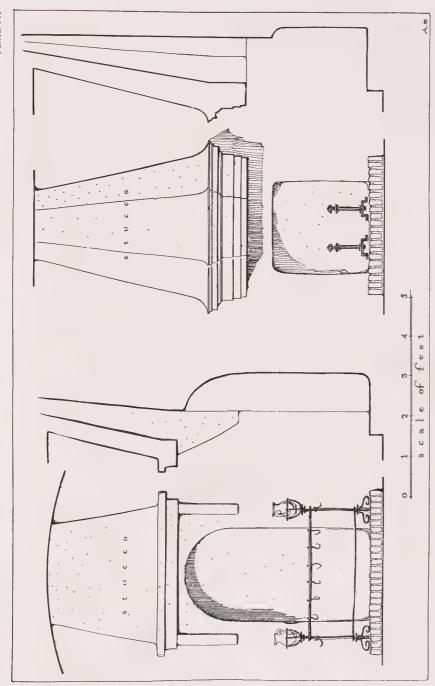
CASA + DEL + MARQUES + DE + LA + ESCALA, + VALENCIA The same stair seen from the patio

Plate 140



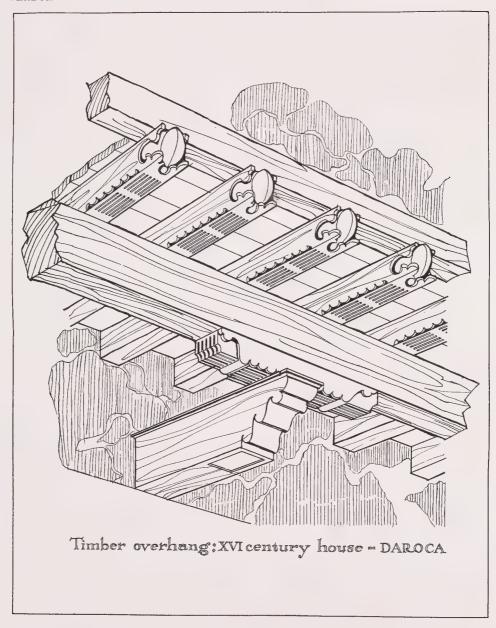
(Photo Mas)

A \prime MULETEERS' \prime INN \prime AT \prime SAGUNTO, \prime VALENCIA Broad masonry arches lend an interest to even the humblest of interiors

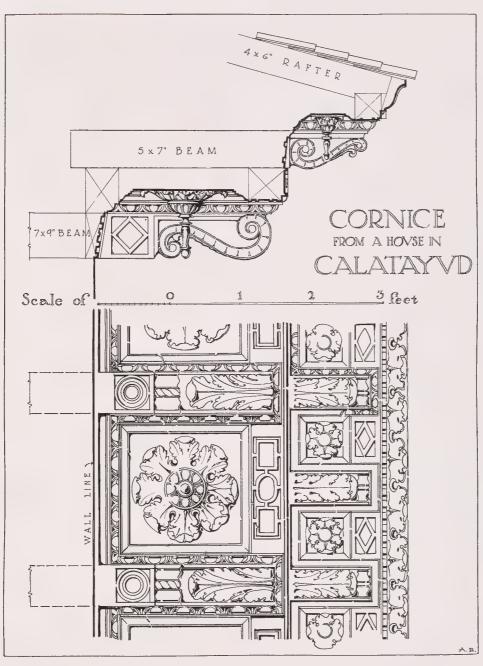


 $TWO * FARMHOUSE * FIREPLACES * AT * GODELLA. * VALENCIA \\ The traditional Spanish fireplace is very simple; the pitchers field in the fire-irons to the left are for mulling wine$

PLATE 142



SIXTEENTH · CENTURY · OVERHANG · FROM · THE · HOUSE · OF · DON · JUAN · DE · AUSTRIA, DAROCA, · ARAGON
A completely Moorish detail



WOODEN , CORNICE , FROM , A \neq DISMANTLED , HOUSE , IN , CALATAYUD, , ARAGON An unusual example of Renaissance in a province conspicuous for Moorish details

PI ATE 144



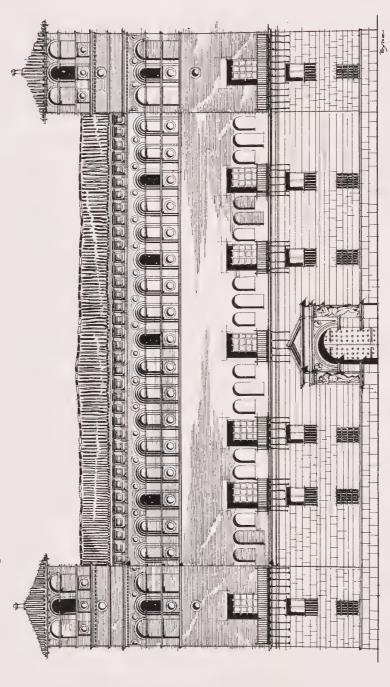
 $PATIO \star OF \star THE \star CASA \star DE \star LA \star INFANTA, \star ZARAGOZA, \star ARAGON$ The scheme is based on Moorish principles of design but the ornamentation, carved in hard stucco, is pure Plateresque



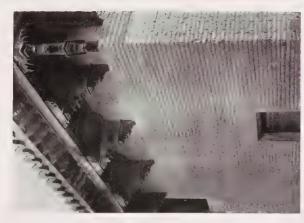
PATIO · OF · THE · CASA · DE · PARDO, · ZARAGOZA, · ARAGON Because of the lack of stone, carved yesso (hard plaster) was employed a great deal in Aragon

PLATE 146

THE AVDIENCIA ZARAGOZA



FORMER \prime PALACE \prime OF \prime THE \prime POWERFUL \prime LUNA \prime FAMILY, \prime ZARAGOZA, \prime ARAGON The scarcity of stone forced the Aragonese to resort to brick and wood for building materials



A · CORNICE · OF · MOORISH · INFLUENCE



(Photo Mass)

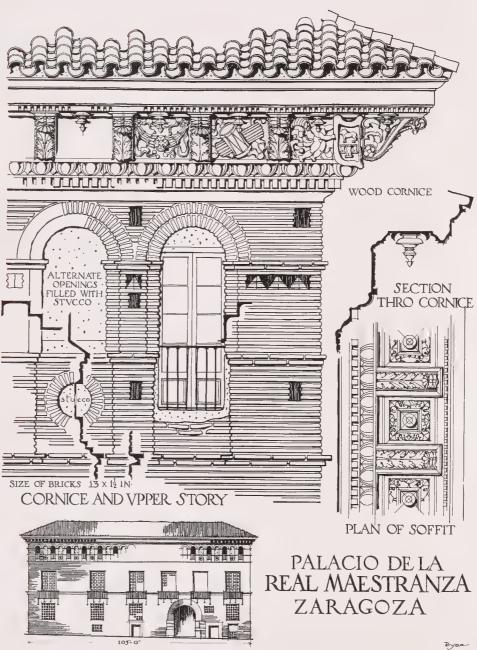
CORNICE - IN - THE - CALLE - DE - SAN - VOTO, - ZARAGOZA,
ARAGON

Moorish artizans worked in the province until the sixteenth century
and their influence is manifest

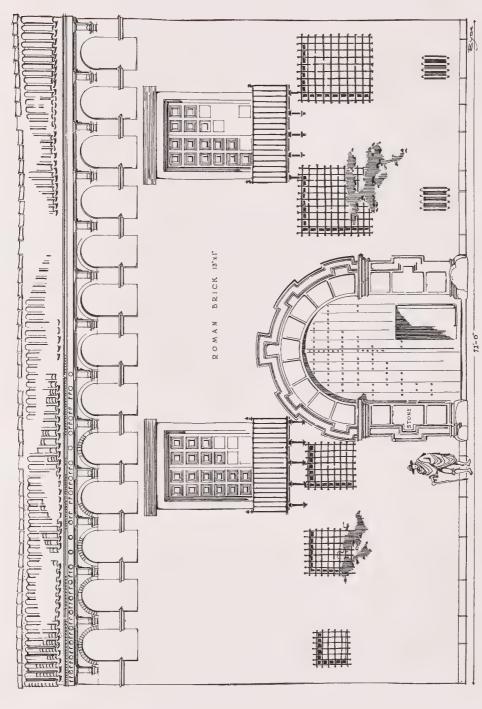


A ' CORNICE ' OF ' ITALIAN ' INFLUENCE, ZARAGOZA, ' ARAGON The Renaissance example crowns the Palacio de la Real Maestranza

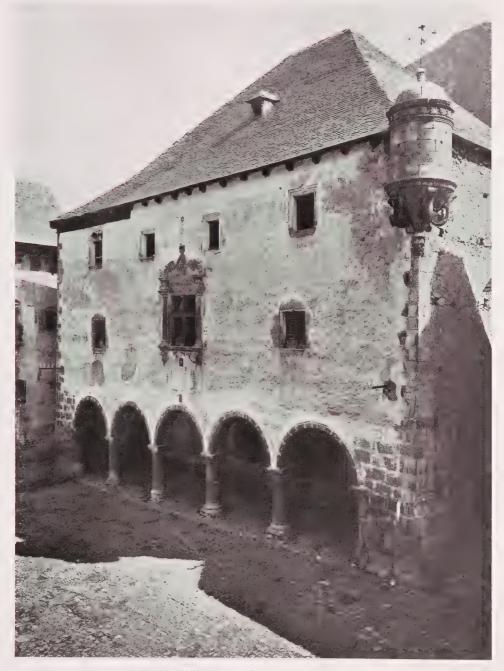
Plate 148



RED · PINE · CORNICE · OF · THE · PALACIO · DE · LA · REAL · MAESTRANZA, · ZARAGOZA, · ARAGON
The Aragonese capital still contains a number of fine wooden cornices



SMALL + HOUSE + IN + THE + CALLE + MAYOR, + ZARAGOZA, + ARAGON Typical Aragonese brick facade; the open gallery at the top was closed and stuccoed over at a much later date



THE 'OLD' TOWN' HALL' OF 'BIELSA, 'UPPER' ARAGON

The "Alta Aragon" bordering on the Pyrenees is the wildest and least explored part of Spain to-day: the architecture is crude but picturesque







TYPICAL + HOUSES + IN + THE + VILLAGE + OF + ANSÓ, + UPPER + ARAGON

Steep roofs that have borne many winters of snow (upper and center)

OLD + HOUSES + OF + ANSÓ + IN + THE + UPPER + ARAGON

From the principal room of each house rises a huge funnel-shaped chimney around which the family gathers during the long winter (lower)



 $HOUSE \cdot IN \cdot THE \cdot VILLAGE \cdot OF \cdot ANSO, \cdot UPPER \cdot ARAGON$ Here in the snowy mountains as in other similar climates the houses are provided with an upper gallery

MAJORCA



AJORCA, the major unit of the Balearic Isles, lies due east of Valencia and south of Barcelona. It was wrested from the Moors in 1229 by Don Jaime I, Count of Barcelona and King of

Aragon, known as el Conquistador. For a short while the island group formed the Kingdom of Majorca, but in the fourteenth century they were joined to the Kingdom of Aragon and have been under Spanish rule ever since. For a short while in the eighteenth century Minorca, next in size, was alternately under British and French sovereignty, which accounts for the occasional bits of English and French furniture and porcelain found there.

In spite of Majorca's long occupation by the Moors, its great commerce with Barcelona and Genoa made it the ready receptacle of the art influences of those two cities; thus the Moorish traces were quickly submerged. Majorca enjoyed great prosperity in the fifteenth, sixteenth, and seventeenth centuries, and Palma, the capital, was from the beginning a rich and beautiful city. It is from this period that most of its architectural monuments date; unfortunately, its Gothic palaces were almost entirely swept away by a conflagration in the fifteenth century. These were replaced by sixteenth century Renaissance examples in the Catalan and Genoese styles, and are inhabited to-day by the descendants of the very nobles who built them. In addition to their town houses these same families have vast possessions in the interior, known as sons, which are the original grants of land parceled out by Don Jaime to those who helped him win the island.

The Palma town houses illustrated date from the sixteenth and seventeenth centuries. They are mostly Renaissance but not without reminiscences of Gothic, as seen in the facade of the Casa Palmer. Patios are more featured than facades, for the logical reason that the streets are very narrow and the patios very spacious. Contrary to the Castilian patio, which is entirely open to the sky, the Majorcan is as a rule partly built over, thus gaining more floor area on the second or principal story. In the few remaining Gothic palaces the stair was patterned after the Florentine, that is, a single run up one side of the court; but in Renaissance examples it was given more importance, starting from the open part of the patio to a landing with runs leading to constructing this patio stair, supported on flat arches which intersect the vaulted stair-landings beautifully, the Majorcans displayed their traditional ability as masons. An interesting note is that the stone balustrade so beloved by

the Italians is substituted by one of iron flat sheets of iron cut to the silhouette of the baluster, with a result both substantial and decorative.

The interior of the Palma house is even of greater distinction than the exterior.* Halls are exaggeratedly high—25 to 30 feet—and covered with red pine timbers; floors are of blocks of stone, hardly ever covered with a rug, but daily strewn with finely sifted sand. In many instances the furniture is intect from the sixteenth and seventeenth centuries and includes tapestries woven by special order in Flanders.

The villa or son of the Mallorquins is the country house to which they resort from time to time to watch the progress of their various harvests (oranges, olives, and almonds). For this reason the estate is fully equipped for the storage of crops, with mills for pressing olives, with vast stables, and quarters for the farmhands. In many instances these plants are in full operation to-day and offer an interesting insight into the sixteenth century. Huge caldrons are kept constantly stewing on the open fires and their savory contents ladled out at meal-time to the labradores who range themselves along heavy refectory tables. Nor is their spiritual food neglected, for every son has its chapel. It is the case of the benevolent master which adverse critics of the feudal system rarely mention.

As a country residence the Majorcan son reflects more of Italian than Spanish precedent. As a rule it is built around a spacious patio, in the form of a hollow square; the side to the south is often kept low or featured with an open arcade so as to permit the winter sun to enter. The patio stair ascends in a single run to the piso principal, which is occupied by the family; the entire lower floor being given over to storage and servants' quarters. The island being prosperous, the kitchens and larders (in contrast to those of Castile) are much featured and remind one of English homes rather than Spanish. Proper orientation was never overlooked in the placing of the son; summer and winter the southern was the desirable exposure; furthermore, a slight eminence was always sought so that a distant view of the Mediterranean might be had (Majorcan towns and houses were built several miles in from the coast because of the frequent raids of the Barbary pirates in the centuries past).

Exteriorly the houses are treated in stucco; not the whitewashed stucco of Andalusia, but of a rich ivory tone and enhanced with bands of chrome or faded red in the manner of Mediterranean countries. Window and door openings,

and sometimes the corners in more important houses, are featured with stone quoins, small in scale and kept flat with the stucco. The principal facade is graced with a loggia which either extends the full length, as in the case of La Granja, or merely a triple arch motif as at Son Berga. Columns, voussoirs, and balustrade are of a faded golden stone. A ubiquitous detail is the painted sun dial often assuming important proportions; this and the belfry niche for tolling the hours of meals and mass are two important details.

As has been observed, the Majorcan son was generally set out on an eminence or hillside. The thick walls of the lower story of the house were then considerably splayed, giving both the impression and the reality of great strength. As the space behind was devoted to stables and storage there

was little need of windows and this increased the appearance of solidity. One might well describe this as a great soubassement on which the house proper was placed. If in addition the rise in the ground permitted, the ground in the immediate vicinity was terraced, thus adding to the impressiveness of the setting. An excellent example for this general scheme of setting and layout is seen at El Salt, near Puigpoñent.

On the whole these Majorcan villas make a valuable contribution to the study of the Spanish house. In addition to the island properties here illustrated, there are numerous others scattered among the hills, and it is the intention of the authors to treat them separately in a forthcoming book. Most of them have a beautiful setting not in the sense of great gardens, but just flowers, oranges, and fine old trees, entrancing views and varied terrain.

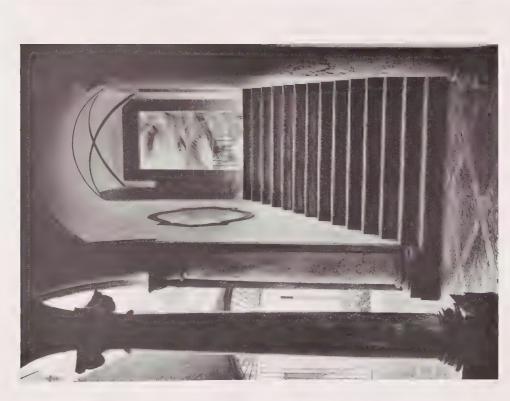




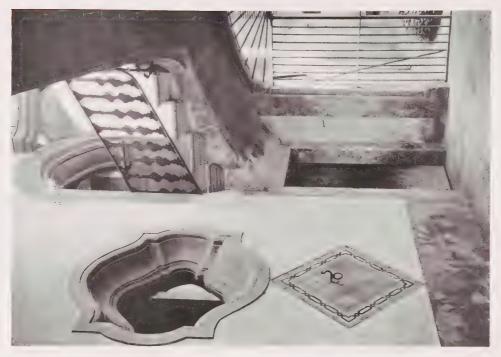
PATIO \prime OF \prime THE \prime VIVOT \prime PALACE, \prime PALMA \prime DE \cdot MALLORCA (MAJORCA). The patios are spacious and the open starr ascending from them is imposing



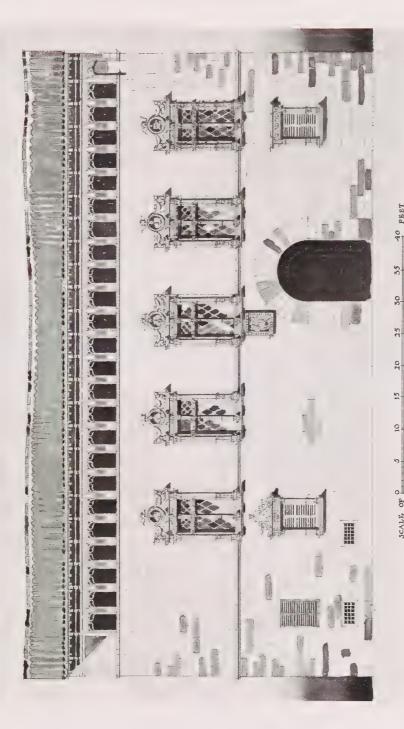
CASA \prime OF \prime DON \prime JUAN \prime MARQUES, \prime PALMA \prime DE \prime MALLORCA, \prime SEVENTEENTH \prime CENTURY A unique scheme for the stair, preserving below it free passage to the garden



CASA \star OF \star DON \star JUAN \star MARQUES, \star PALMA \star DE \star MALLORCA Beginning of the stair; this is repeated on the other side of the pattio



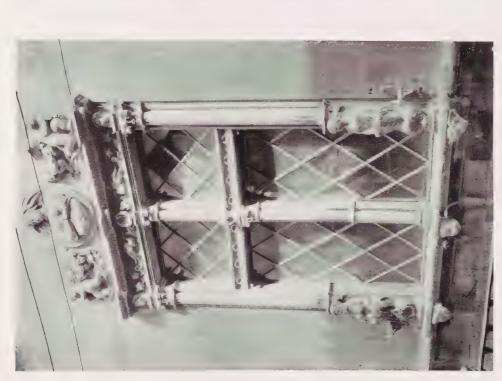
CASA • OF • DON • JUAN • MARQUES, • PALMA • DE • MALLORCA
The starr begins to the left and right of the patio and ascends to a landing overlooking the garden.
The diagonal squares of tiles are where horses are tied and serve to protect the walls



SCALE, OF 9 3 10 15 20 25 30 35 40 FEBT
PALACE OF THE MARQUES DE PALMER, PALMA DE MALLORCA, DATED 1556

Majorca having been conquered and settled by Catalans the houses of both regions have much in common; here it is the open gallery

Byne



WINDOW * FROM * THE * PALACE * OF * THE * MARQUES * DE * PALMER, DATED * 1536



TYPICAL + MAJORCAN + RENAISSANCE + WINDOW, + VILLALONGA + PALACE

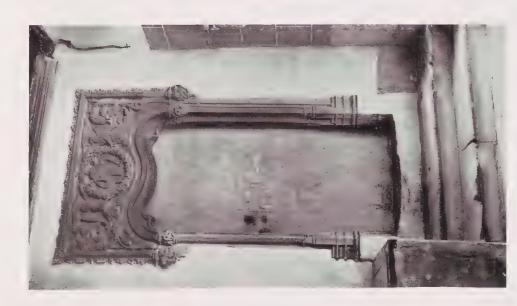


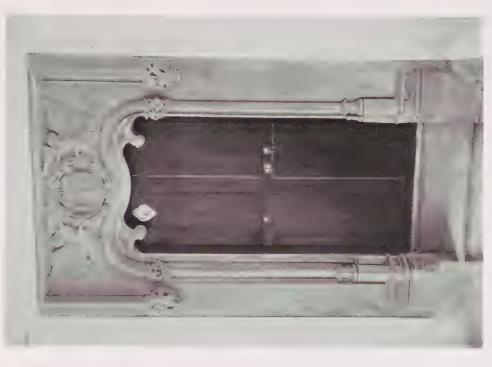
VIEW • OF • THE • PATIO • STAIR • IN • THE • CASA • OLEZA, • PALMA • DE MALLORCA

The Majorcans, like the Catalans, were skilful masons

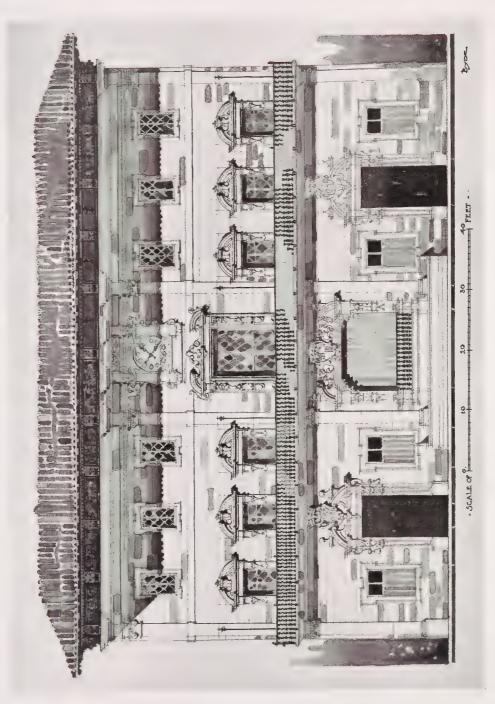


PATIO , OF , THE , ZAFORTEZA , PALACE, , PALMA , DE , MALLORCA The open stair loggia is the dominant feature of the Majorcan patio; in this case the piers supporting the lower arch are posterior





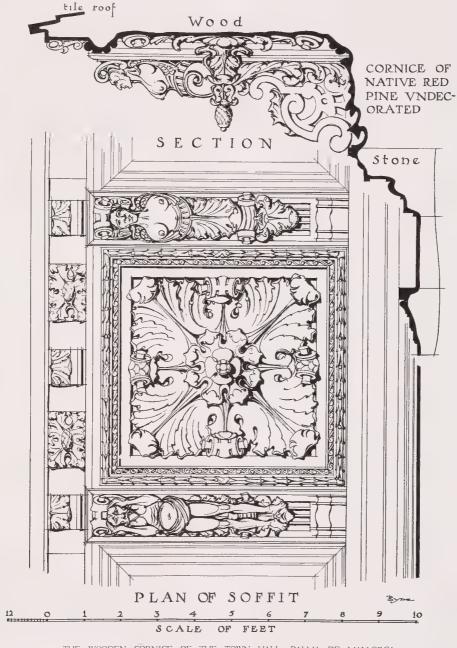
CASA * PUIGDORFILA : * MAJORCAN * PATIO * PORTAL HOUSE * IN * THE * CALLE * DEL * DUQUE: * MAJORCAN * PATIO * PORTAL Much of the Island detail is an unorthodox mixture of Spanish Gothic and Italian Renaissance



THE \star AYUNTAMIENTO \star OR \star TOWN \star HALL, τ PALMA \star DE \star MALLORCA Though a municipal building it resembles seventeenth century domestic work

Plate 161

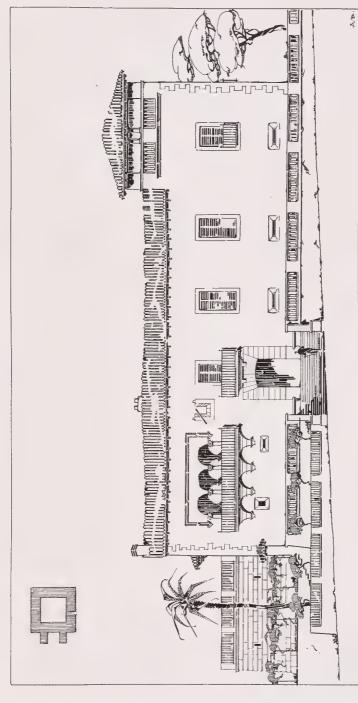
PALMA DE MALLORCA CORNICE OF THE CASA CONSISTORIAL



THE , WOODEN , CORNICE , OF , THE , TOWN , HALL, , PALMA , DE , MALLORCA An elaborately carved cornice with a projection of eleven feet



GARDEN \star FACADE \star OF \star SON \star BERGA, \star ESTABLIMENTS, \star MALLORCA The country villa and estate is known as a "son" and generally reflects Italian influence



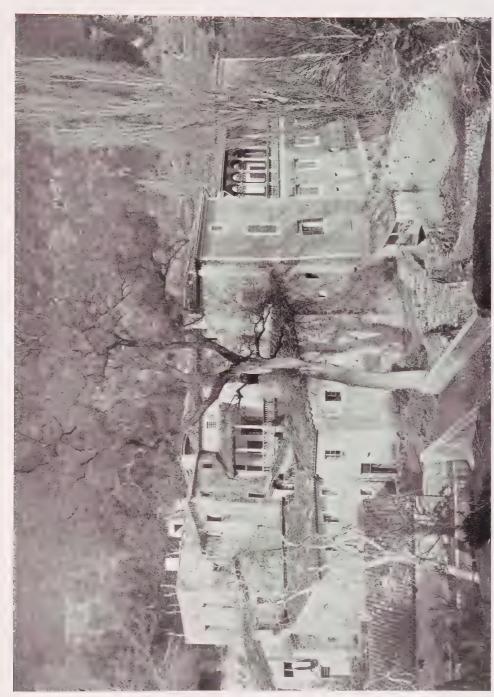
Because of the frequent raids of Barbary pirates Majorean villas were built well in from the coast; often they were featured with a low, tower for observation FACADE, OF, SON, CIGALE, NEAR, SON, ROCA, MALLORCA



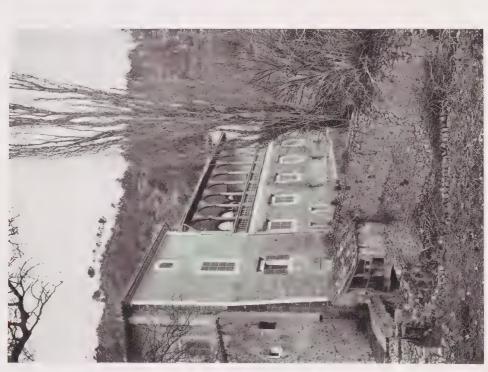
FACADE , OF , SON , SARRIÂ, , MALLORCA Splaying the lower story was a favorite practice of Majorean builders; in this instance the front is hartened out for two thirds of its height



DETAIL , OF , THE , BALCONY, , SON , CIGALE, , MALLORCA The wide haltony opens from the dining room and commands a beautiful view of the distant sea



 $LA \star GRANJA \ (THE \star GRANGE), \star A \star SEVENTEENTH \star CENTURY \star HOUSE \star NEAR \star ESPORLAS, \star MALLORCA$ Situated at the head of a beautiful valley and surrounded by terraces of olives and oranges



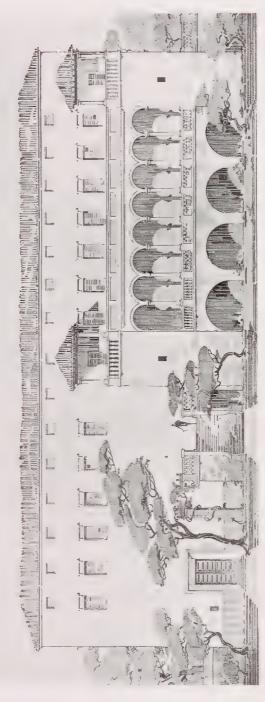
 $LA \star GRANJA, \star NEAR \star ESPORLAS, \star MALLORCA$ The southern facade. As is often the case, this exposure is kept open to permit the winter sun to bathe the patio



LA \prime GRANJA, \prime NEAR \prime ESPORLAS, \prime MALLORCA At the foot of the house is the reservoir of cold spring water which serves to freshen both house and garden



THE τ PATIO τ OF τ LA τ GRANJA, τ NEAR τ ESPORLAS, τ MALLORCA A case of marked Italian influence



RAXA, 'THE' EIGHTEENTH' CENTURY' COUNTRY HOUSE' OF' CARDINAL' DESPUIG, 'ON' THE' SOLLER' ROAD, ' MALLORCA While at Rome Cardinal Despuig made important excavations and brought back many art treasures from Italy



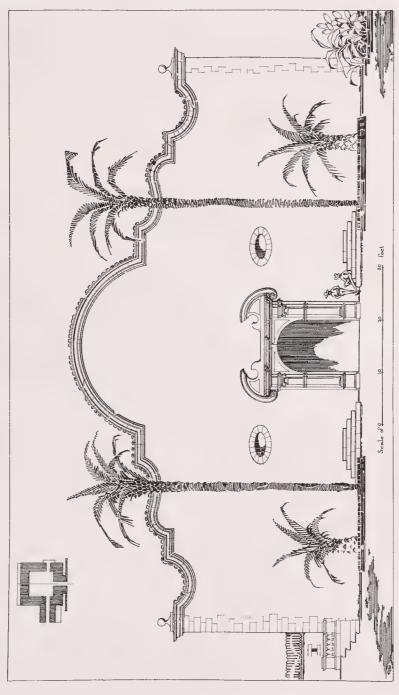
RAXA, , THE , EIGHTEENTH , CENTURY , COUNTRY , HOUSE , OF , CARDINAL , DESPUIG, , MALLORCA Looking down on the house from the garden terrace



 $RAXA, * THE * EIGHTEENTH * CENTURY * HOUSE * OF * CARDINAL * DESPUIG, * MALLORCA\\ In contrast to the lofty front the garden facade is only one story high due to the declivitous ground$



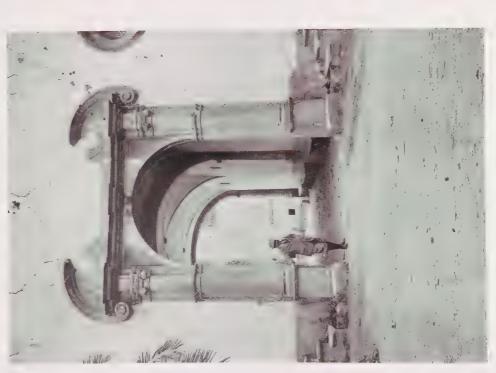
S'AUQUERIA, ' A ' COUNTRY ' SEAT ' ON ' THE ' SOLLER ' ROAD, ' MALLORCA One of the most charming of old Majorcan houses. The ledge of the gallery is generally lined with pumpkins left to dry



THE \star FACADE \star OF \star AL-ABIA, \star A \star COUNTRY \star HOUSE \star ON \star THE \star SOLLER \star ROAD, \star MALLORCA The Baroque front is an addition of the late seventeenth century and conceals the sixteenth century Cothic house



THE , HOUSE , AT , ALFABIA, , MALLORCA A long approach of sycamores leads up from the highroad



THE , MAIN , PORTAL , AT , ALFABIA, , MALLORCA The body of the house is covered with a delicate ivory-colored stucco; the portal is of rose-pink marble



LOOKING \prime OUTWARD \prime FROM \prime THE \prime VESTIBULE \prime AT \prime ALFABIA, \prime MALLORCA This portion dates from the sixteenth century; the last bay, over the Moorish doors, is covered with a rich Mudejar (Moorish-Christian) ceiling



EL·SALT, 'A·SEVENTEENTH 'CENTURY' HOUSE 'AT 'PUIGPOÑENT, 'MALLORCA Beautifully situated at the head of a valley and surrounded by endless terraces of orange trees

PLATE 176



EL 'SALT, 'A 'SEVENTEENTH' CENTURY' HOUSE 'AT' PUIGPOÑENT, MALLORCA
Long baloony rails are always stiffened with overhead braces



EL 'SALT, 'A 'SEVENTEENTH 'CENTURY' HOUSE 'AT 'PUIGPOÑENT, MALLORCA

The lower story is battened out and rests on a great soulvassement of vaulted masonry, comprising storehouses and stables



NORTH * FRONT * OF * EL * SALT , * PUIGPOÑENT, * MALLORCA Showing to what an extent Italian architecture affected the Island

THE NORTHERN PROVINCES



XCLUDING Catalonia and Aragon, already mentioned, there are four provinces occupying the north of the Peninsula; these are, from east to west, Navarra, without seacoast, Viscaya

and Asturias on the Bay of Biscay, and Galicia on the Atlantic. Asturias is very important historically. All of them are magnificent in scenery, but poor in monuments. The most interesting in Las Asturias are the little pre-Romanesque churches built shortly after the defeated Goth nobles sallied out from these mountain fastnesses and pushed the Moor back southward. Galicia contains the beautiful romanesque cathedral of Santiago, to which thousands from all over Europe made the pilgrimage annually perhaps the greatest social and artistic movement of the Middle Ages. But of the domestic type there is not much to hold the architect in Galicia unless it be that curious unit of the farm group known as the hôrreo.

The hórreo, or granary, is found also in Asturias. In Galicia it is invariably of granite even to the roof. The sides are of immense blocks pierced with louvres for ventilation, the roof is laid in flat slabs, and the door and finials show coarse but interesting carving. In Asturias the structure is generally of wood, with tiled roof, and the floor beams extended to form a gallery all around with a rail of wooden spindles cut in profile. In both provinces the granary is mounted on stilts as if it were the direct descendant of the prehistoric Swiss lake dwellings.

Passing east along the coast of Asturias we find in its prosperous seaports certain urban houses (locally called palaces) of the seventeenth and following centuries which were built by those who returned fortunate from the New World. Most of them are long and low, with simple baroque openings, an iron balcony across the whole second story, and a heavy stone escutcheon up under the eaves. Avilés Gijon, Oviedo, Llanes, etc., contain examples. They recall the Andalusian palace of the Conde Peñaflor, in Ecija; and strange as it may seem from the geographical point of view, there is considerable Andalusian influence along this shore, explained by the fact that in those days the sea was an easier highway than the land.

Around Santander, going to the more eastern of the two Asturias, we get a very definite regional type. This region is called La Montaña. The Montañes house, of stone, has no patio, a long low facade between two towers or, less often, flanking a central tower, a *rappel* of the necessary defensive feature of earlier days along the Biscay coast. The very picturesque old town of Santillana del Mar contains a number of these houses, as well as earlier domestic examples.

The family blazon dominates everything, even more than in the facades of the fifteenth and sixteenth century palaces of Cáceres. The favorite composition of end towers has a deep-set arcaded loggia between, stone, and above this the escutcheon. The loggia, protecting against the interminable rain, is never omitted up here; whereas in Andalusia the patio, refuge against the interminable sun, is the prime necessity.

The smaller Montañes house, of farmers or fishers alike, accomplishes the loggia protection in the following economical way: bringing the side walls forward of the facade about five or six feet, and projecting the floor beams equally, a wooden-railed gallery is run across and roofed by the deep eaves, which in turn rest upon the top of the walls. Orientated as are all these smaller dwellings with balcony to the south to catch the scanty sun, they present from this side an animated aspect; but the north wall is always an absolute blank.

In the better structures there is a great deal of archaism. Certain Gothic traces would lead one to place a house in the sixteenth century, were it not dated one, two, or at times even three hundred years later; added to the archaic touches the mellowing effect of the humid climate on the coarse stonework gives the Santander towns an appearance of great antiquity.

The Basques are, as all know, a people apart. To-day they belong politically to France and to Spain according to which side of the Pyrenees their ancestors settled in the days before the boundary was known, but to them the dividing line means but little they are first and always Basques. Biscaya in Spain consists of three provinces, all of which have been wrangled over at times by the kings of Aragon, Castile, and Navarra respectively. The province of Alava leans more to Castile architecturally, but its monuments are of little importance; the other two, Viscaya and Guipuzcoa, reflect more of Navarre, and Navarre in turn reflects in large measure Aragon.

The Basque's most interesting contribution to domestic architecture is his farmhouse. Related in form to the mountain chalet of all northern Europe, its thick masonry walls are intercepted with half-timber and its gable roof is fairly flat and of wide spread (in the mild Biscayan climate the heavy snowfalls of northern Europe are unknown, hence the absence of steep roofs). Across the front at the second story level is a wooden gallery with attractive spindles, and on to it open the long casements; below, at ground level, cattle and farm implements are kept. This simple picturesque Basque house has served as prototype

for the summer homes built of late years by Madrid families in the near-by Guadarrama Mountains.

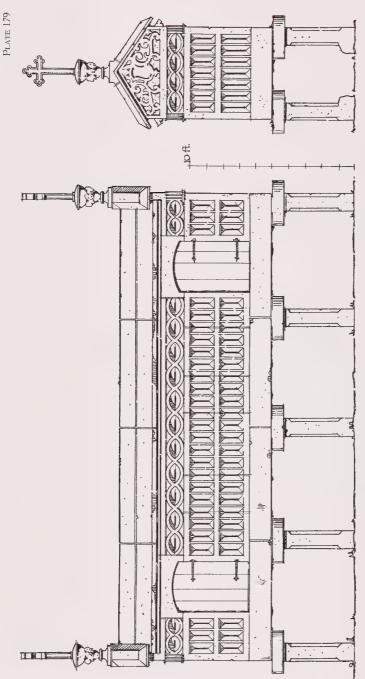
In what was the old kingdom of Navarre the population is made up of the original Basques, Aragonese, and Castilians. One of its kings, Sancho the Great, dominated Castile for a time; the royal family being French (Dukes of Champagne), its ecclesiastical structures are good examples of French Romanesque and Gothic, as are the royal residences of the period, but lesser dwellings are reminiscent of Castile and Aragon in the cities, and of Viscaya in the

rural districts. In Estella there is an interesting seignorial palace, of the Dukes of Granada, ascribed to the twelfth century, but more likely of the thirteenth; and in this same attractive old town, a fine Renaissance palace of the sixteenth century, called the house of Don Diego de Estella. Sanguesa, another town worth visiting, is close to the Aragonese border and still possesses a number of fine carved wooden *aleros* (cornices) such as are seen in Zaragoza. The country houses of the province adhere so closely to the Basque type that they present no new features.





 $\label{eq:groups} GROUP * OF * OLD * HOUSES, * LUGO, * PROVINCE * OF * GALICIA \\ A city of the rainy north where the slate roofs are overgrown with lichens and moss$



 $A \cdot GALICIAN \cdot H O'RREO \cdot OR \cdot CORNCRIB, \cdot EICHTEENTH \cdot CENTURY$ Although built of granite all four sides are perforated for ventilation; the stone collars are a protection against field mice



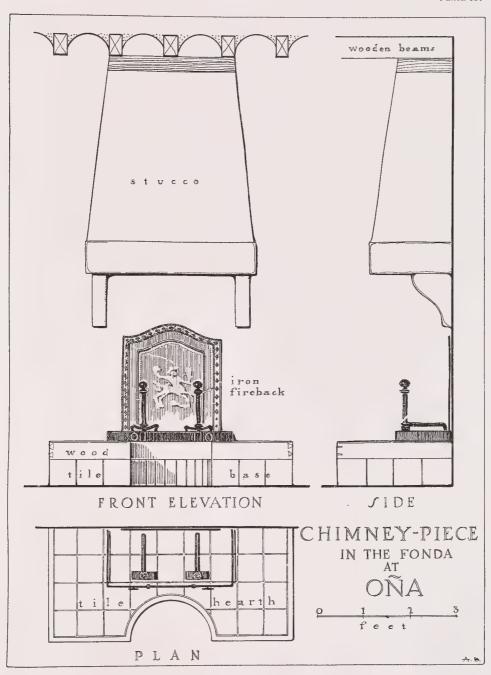




OLD · HOU'SES · AT · COAIILLAS, PROVINCE · OF · SANTANDER

The combined motif of wooden balcony and eaves is very popular (center)

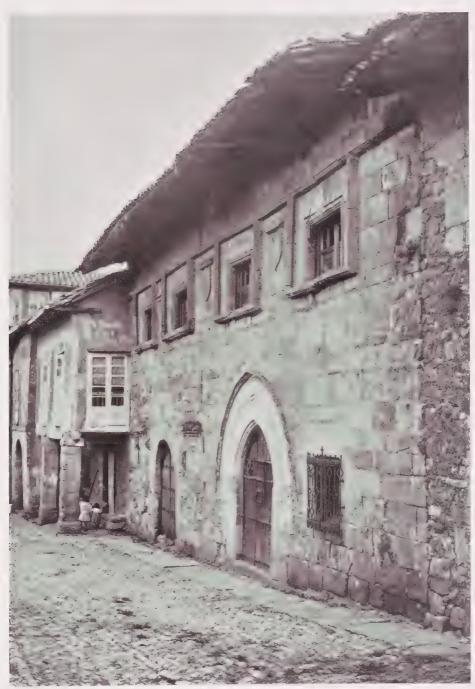
TYPICAL · HOU'SES · IN · THE · VILLAGE · OF · CABEZON · DEL · SAL. · SANTANDER
In a land of excessive rains the far-projecting eaves and balconies are a practical necessity (left and right)



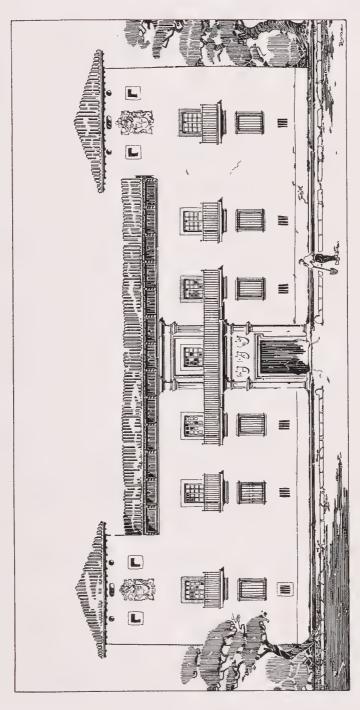
CHIMNEY-PIECE , OF , THE , INN , AT , ONA, , NORTHERN , BURGOS A practical cooking fireplace with plenty of hearth for pots and accessible fire



SEVENTEENTH · CENTURY · HOUSE · A Γ · ESPINOSA · DE · LOS · MONTEROS, · NORTHERN · BURGOS
Though still in Castile, this house has all the characteristics of the "Casona Montañesa," as the house of the mountainous province of Santander is called



 $OLD * HOUSES * AT * SANTILLANA * DEL * MAR, * SANTANDER \\ Santillana is one of the most interesting villages of northern Spain with many medieval-looking old houses \\$



COUNTRY + HOUSE + OF + THE + TORENO + FAMILY + AT + GANGAS + DE + TINEO, + ASTURIAS

Due to coast-trade certain Andalusian influence is found in the architecture of the Asturias

PLATE 185





 $AN * OLD * BASQUE * HOUSE * KNOWN * AS * LA * CASA * SANTA * CRUZ, * MIRAVALLES, * BASQUE * PROVINCES \\ The "Caseria Vascongada" is different from anything found in the rest of Spain and is more related to the mountain chalet of northern Europe (upper)$

 $A \land COUNTRY \land HOUSE \land AT \land YBARRA, \land BASQUE \land PROVINCES$ The Basque house is preeminently a farmhouse and the lower story is generally given over to cattle (lower)





A * BASQUE * MOUNTAIN * HOUSE

The long sloping roof, the wooden balcony, and the cattle shelter below, are salient characteristics (upper)

AN * OLD * MANOR * HOUSE * KNOWN * AS * LA * TORRE * VIEJA, * VILLARO, * BASQUE * PROVINCES

From this it will be seen that medieval houses were very much alike all over Spain and that regionalism developed in the sixteenth and seventeenth centuries (lower)



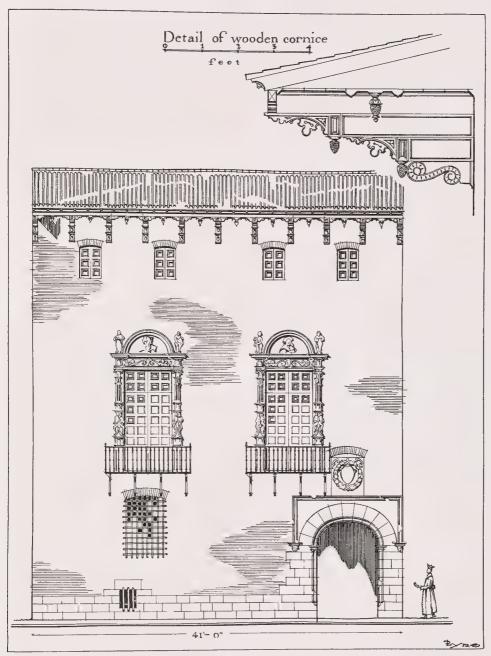


 $A \land ROADSIDE \land HOUSE \land AT \land LUYONDO, \land BASQUE \land PROVINCES$ As in all the country houses of the north, the far-projecting eaves form a shelter from the incessant rains (upper) $A \land TWIN \land HOUSE \land AT \land MAYA, \land PROVINCE \land OF \land NAVARRE$ These houses are crudely constructed and many are devoid of glass, the windows provided only with wooden shutters (lower)

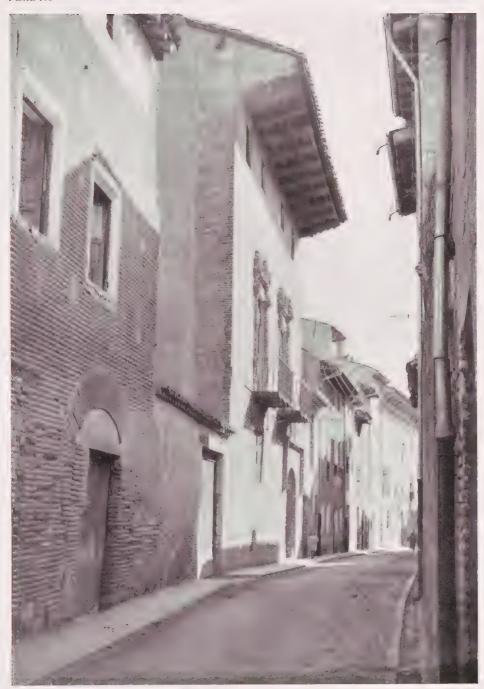




TWO + OLD + BASQUE + HOUSES Upper in the Plaza Mayor of Ceameri; lower in the village of Meñaca



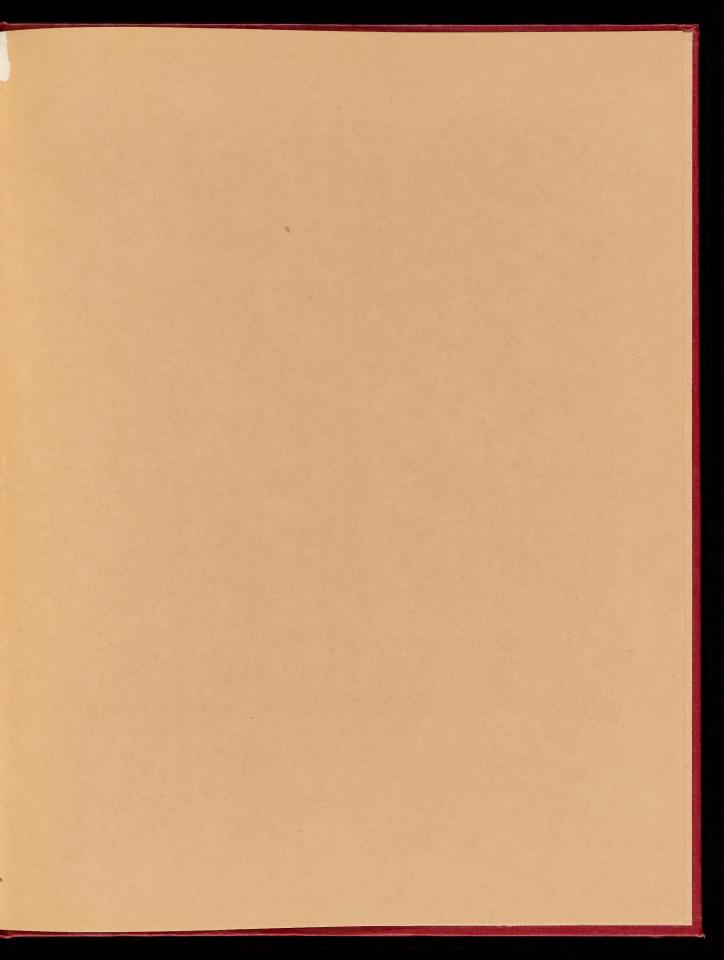
THE *HOUSE, * OF *FRAY * DIEGO * DE * ESTELLA, * ESTELLA, * NAVARRE A simple brick front featured by a pair of Plateresque windows and a fine wooden cornice



THE , HOUSE , OF , FRAY , DIEGO , DE , ESTELLA, , ESTELLA, , NAVARRE Showing how the cornice dominates the facade









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